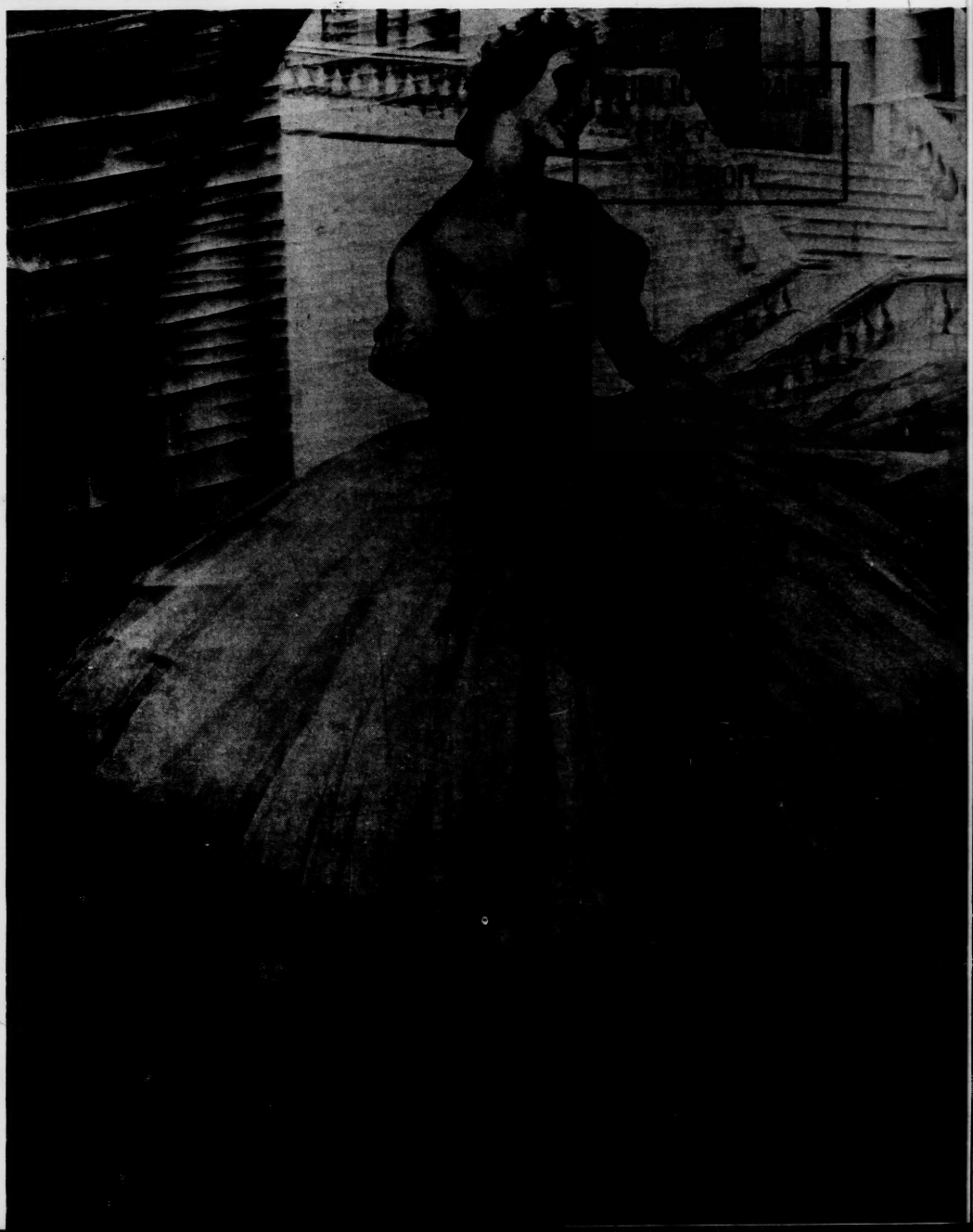
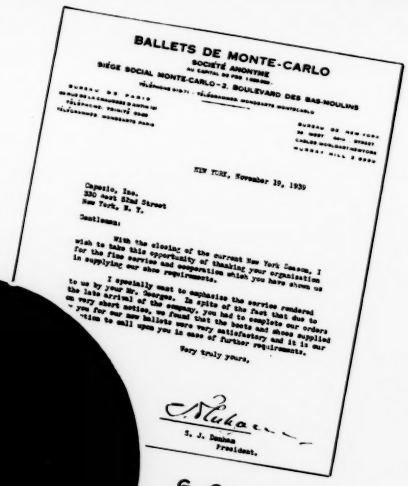
THE AMERICAN DANCER

MUSIC & DRAMA





BALLETS DE MONTE-CARLO

SOCIETE ANONYME

SIEGE SOCIAL MONTE-CARLO - 2, BOULEVARD DES BAS-MOULINS

NEW YORK, November 10, 1939

Capezio, Inc.
220 west 42nd Street
New York, N. Y.

Gentlemen:

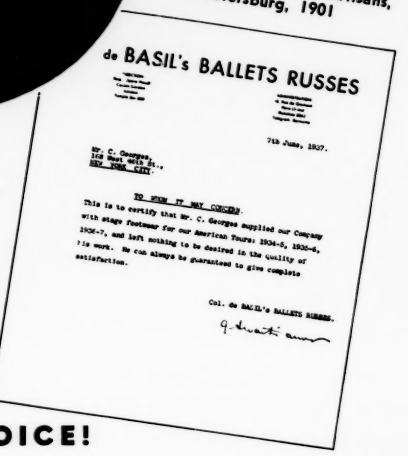
With the closing of the current New York Season, I wish to take this opportunity of thanking your organization for the fine service and cooperation which you have shown us in supplying our shoe requirements.

I especially want to emphasize the service rendered to us by your Mr. Georges. In spite of the fact that due to the late arrival of the company, and to complete our orders on very short notice, we found that the boots and shoes supplied you for our new ballets were very satisfactory and it is our wish to call upon you in case of further requirements.

Very truly yours,

S. J. Denham
President.

G. Georges, Graduate of Imperial School of Artisans, St. Petersburg, 1901



de BASIL's BALLETS RUSSES

7th June, 1937.

Mr. C. Georges,
162 West 46th St.,
NEW YORK CITY.

TO WHOM IT MAY CONCERN

This is to certify that Mr. C. Georges supplied our Company with stage footwear for our American Tours: 1934-5, 1935-6, 1936-7, and left nothing to be desired in the quality of his work. No one always be guaranteed to give complete satisfaction.

Col. de BASIL's BALLETS RUSSES.

Capezio Dance Shoes

. . . THE INTERNATIONAL CHOICE!

Only two men were ever named official shoemaker to the great Pavlowa — Capezio and Georges.

Georges, now a valued member of the Capezio organization, became shoemaker to the Russian Imperial Ballet about the turn of the century. From St. Petersburg, he traveled with them to Paris, London and other great European capitals, making slippers for Pavlowa and her distinguished dancing associates.

When Pavlowa first came to America, Georges entered the service of England, she sought out Capezio and, until her death, Capezio shoes graced the famous dancing feet of Anna Pavlowa. Capezio slippers are still the choice of the foremost artists and ballets. They are made in the royal tradition of excellence by master craftsmen experienced in the specialized art of making dancing shoes. Every member of the Capezio personnel is an expert in his own right, thoroughly trained by Capezio himself to carry on where the master left off.

FREE! Write Dept. A. D. 241 for a photograph of Pavlowa and 12 other miniature photographs of outstanding dancers which will be sent you free with our complete illustrated catalogue. Simply send 10c to cover cost of handling and postage.

NEW YORK BRANCH:
1612 Broadway at 49th St.

BOSTON BRANCH:
59 Temple Place

CHICAGO BRANCH:
6 E. Randolph at State St.

CAPEZIO

ESTABLISHED 1887

MAIN OFFICE: 1612 Broadway at 49th St., N. Y. C.

AGENCIES IN PRINCIPAL CITIES

LOS ANGELES BRANCH:
411 W. 7th at Hill Street

HOLLYWOOD BRANCH
5619 Sunset Blvd.

SAN FRANCISCO BRANCH
988 Market Street

MAIL THIS COUPON

DAZIAN'S, Inc., 142 W. 44th St., N. Y. C.

Please send me FREE a copy of "GOLDEN BOOK OF COSTUME FABRICS" containing the "Star Spangled Banner Line," and information regarding the Dazian Design Service Club.

SCHOOL NAME.....

NAME.....

ADDRESS.....

CITY.....STATE.....

PROMINENT DANCE STUDIOS

• **PRO and CON . . .**

Dear Miss Howard:

We are very much interested in dancing here. All our students are required to take two terms of eight weeks each. These courses are in natural dancing. We also have three classes (not required) of classical dancing—the Beginners, the Intermediates, and the Advanced. The advanced group consists of about 30 girls who take part in the school dance recitals. There are three or more of these recitals given each year, and we usually take the girls on a tour, visiting cities in Mississippi as well as cities in other states. We have three long ballets in our repertoire—one to the music of Glazunov, one to the music of Chopin, and one to the music of Strauss,—and a variety of short numbers. This year is the first year we have ever given a group toe number in one of our recitals. Previously, one of our girls, Miss Jane Bullock, has given toe solos, but this year we had seven girls to work sur le points.

Our student body of over 1,200 is very enthusiastic about the dance. Since they take it, they learn to appreciate good dancing so much more. We have had a number of dancers on our lyceum programs—such as the Denishawn Dancers, the Ted Shawn Group, Ruth Page and Harald Kreutzberg,

NEW YORK

THE SCHOOL OF AMERICAN BALLET

A complete education in all types of theatrical dancing

Present Guest Teacher

BORIS ROMANOFF

637 Madison Ave., N. Y. City

Wickersham 2-7667

NEW YORK

MME.

PLATOVA

BALLET, TOE & CHARACTER

Professionals, Advanced Beginners and Children

154 W. 56 St. New York City

CI 5-9463 or TR 4-9706

SWOBODA YURIEVA

BALLET CHARACTER

Intensive Daily Classes for Professionals and Children

Recreational Evening Classes

★

DORITA IMPERIO

original and authentic Spanish Classical and Gypsy dances.

Classes for Beginners and Professionals

SWOBODA SCHOOL

50 West 57th St. New York City

Thor Bassoe

Ballroom authority with unlimited repertoire of popular and original dance steps. Successful creator of exhibition routines.

THE BASSOES DANCE STUDIO

66 FIFTH AVE. (NEAR 13th) NEW YORK CITY

Telephone GRamercy 7-2290

NEW YORK

RAGINI DEVI

Internationally known dancer and lecturer. Successful appearances at all important Indian universities and theatres: concerts and lecture-dance series University of London.

AUTHENTIC HINDU DANCE AND MIME

Hindu Instrumental Accompaniment

Coaching in Mime for ballet and dramatic students

Class and Private Lessons

STUDIO of HINDU DANCE

155 West 76th St. SU 7-8641

ALL NEW UP-TO-DATE MATERIAL

As Taught to Professionals

JOHNNY

MATTISON

145 West 45th St., N. Y. C. BRyant 9-1630

LEON FOKINE and ALEXANDRA FEDOROVA

School of Ballet

Children, Intermediate, Advance and Professional

9 E. 59th St. ELdorado 5-7855 N. Y. C.

BILLY NEWSOME

Tap—Musical Comedy

Routines by Mail

1658 Broadway Co 5-5949

NEW YORK

Day and Evening Classes

NOW FORMING FOR

Children - Adults - Teachers

in

Tap - Acrobatic - Ballet - Baton Twirling

ROUTINES BY MAIL

Jack Stanly

SCHOOL OF DANCING

1658 Broadway N. Y. C. CO 5-9223

HUAPALA

Hawaiian Dances

Classes for

Children—Beginners—Professionals

108 E. 38th St. N. Y. C. LE-2-6044

Chester Hale

BALLET

Under personal direction of Chester Hale

159 W. 56th St. New York City Co. 5-4070

ALBERTINA RASCH

IS PLEASED TO PRESENT

"NADJA"

(Beatrice Wanger)

Author: Rhythm for Humanity

Director: Dancers' Bureau, Paris, France.

AS

GUEST ARTIST AND TEACHER

IN A

Spring Course for Dancers, Teachers and Laymen

(or Non-Professionals)

IN

Mental and Physical Co-Ordination and Body Analysis

COMMENCING APRIL 7th

Write for Details

ALBERTINA RASCH STUDIOS

Steinway Hall 113 West 57th St.

Celli

CECCHETTI METHOD

BALLET RUSSE de MONTE CARLO LA SCALA MILAN

Maestro Vincenzo Celli, Ballet teacher to the following prominent dancers—Massine, Slavenska, Danilova, Markova, Guerard, Youskevitch, Eglevsky, Chanova, Franklin, Krassovska, Theilade, and many others—will teach in New York City for the entire 1941 Season.

Classes daily for Advanced and Intermediate Pupils. Evening Classes for Business Girls.

CHALIF SCHOOL 630 Fifth Avenue New York City

Vol. XIV, No. 4 THE AMERICAN DANCER FEBRUARY, 1941

PUBLISHED MONTHLY BY THE AMERICAN DANCER MAGAZINE PUBLISHING CO., LTD., 250 West 57th Street, New York, N. Y. Entered as Second Class Matter May 5th, 1933, at the Post Office at New York, N. Y., under the act of March 3, 1879. Trade mark registered. Copyright 1938, by The American Dancer Magazine Publishing Co., Ltd. Ruth Eleanor Howard, President. All rights reserved. Contents of this magazine may not be reproduced in whole or part without permission. Unsolicited manuscripts, drawings or photographs are sent at the author's risk. Photographs cannot be returned. Price: 25 cents per copy; subscription price, $2.50 a year, $4.00 for two years, in the United States and possessions; Cuba, Mexico, Panama and Canada, $3.00 a year. Other countries, $3.50 a year.

PROMINENT DANCE STUDIOS

• PRO and CON . . .

the Jooss Ballet, and this year the Ballet Russe.

When the Ballet Russe was here in February, Mr. Vincenzo Celli, ballet-master, gave our advanced group a lesson in ballet. Of course, we were thrilled beyond words. Mr. Celli was grand to the girls. He was very pleased with their work and said they showed fine training. He also said he was thrilled to find a school where ballet reigned supreme —that that was indeed a rare discovery.

NEW YORK

VILZAK—SHOLLAR
School of Ballet
BALLET—CHARACTER—ADAGIO—TOE—VARIATIONS
Professionals, Teachers, Laymen, Children
113 W. 57th St., New York Circle 6-8743

BILL PILLICH
Private Lessons by Appointment
1409 6th Ave., N.Y.C. Co. 5-1162

NOVELTY ROUTINES BY MAIL
Send for Catalog
Box 5
The American Dancer
250 W. 57 St. N.Y.C.

MIKHAIL
MORDKIN
SCHOOL OF THE DANCE
CO 5-6625 Studio 819
New York City Carnegie Hall

SERGEI
TEMOFF
DANCER and TEACHER
Now teaching for 5th consecutive season in New York City and Montclair, N. J.
For information write
c/o THE AMERICAN DANCER, 250 W. 57 St., N.Y.C.

BORIS
NOVIKOFF
RUSSIAN-AMERICAN BALLET SCHOOL
Classes forming for:
Professionals, Teachers, Beginners, Children
New York: 1425 B'way, Met. Opera House, PE 6-2634
Branch: 12 Huntington Ave., Boston, Mass. Ken. 6691

GLENDALE, L. I.

Dorothy E. Kaiser
School of Dancing
Private and Class Training
All types of Dancing
88-28 Union Turnpike Glendale, L. I.

NEW YORK

You are invited to the
CHALIF SUMMER NORMAL SCHOOL, June 2 to September 26. What a rich, full and varied dance program we have to offer you.
★Modern Ballet Character and National Dances — Louis H. Chalif
★Ballroom and Baby Dances — Frances L. Chalif
★Ballet and Toe — Maestro Celli
★Ballet Tap and Musical Comedy — John Wray
★Spanish Dancing and Castanets — Paco Cansino
★Limbering and Stretching — John Plaza
★Modern Dance — Angiola Sartorio
★Ballroom — Amos L. Chalif
★Ballet and Toe — Sonia Box
All these and more—Free notes for the work taken and lots of knowledge and fun. All work taken is counted toward your diploma. Tuition fee reasonable. Arrangements can be made to attend the entire course or just one week.
Cordially yours,
LOUIS H. CHALIF

NEW YORK

GREAT SAVINGS—SALE OF DANCES
$3.00 to $4.00 Dances ..... at 75c.
$5.00 Dances ..... at $1.00
$10.00 to $15.00 Ballets ..... at $7.50
$3.00 Russian Festivals and Costumes Book ..at $1.00
$3.00 Dances ..... 8 for $5.00
"PINOCCHIO" or "SNOW WHITE AND THE SEVEN DWARFS" or "FERDINAND THE BULL"—3 easy and attractive short ballets.....at $1.00 each
Postage is charged on all orders.
Write for free Mail Order Catalogue.

FRANCES L. CHALIF
recommends her new creation
SWOOP de LOOP
Novelty Fun Dance—depicting aeroplanes
Dept. A, Rockefeller Center, 630 Fifth Ave., New York City. CI 7-1927-1965

LOU WILLS SCHOOL OF ACROBATICS
Acrobatic and Tap Classes Daily
Afternoons and Evenings
ALBERT LEONARD, Tap
1658 BROADWAY ROOM 608 CO 5-9752 NEW YORK CITY

MME. D. DUVAL
PURE CLASSIC BALLET
Featuring the Chart-frame method originated by Mme. Duval and successfully used since 1924. Insures balance, strength, grace and pure classic line, uplifted chest and balance in both feet. Especially recommended for dancers whose early training neglected these points.
117 West 54th St. CI 5-5745 New York, N. Y.

MME ANDERSON-IVANTZOVA
SCHOOL OF DANCE
Formerly Ballerina of the Imperial Theatre of Moscow and Choreographer of the World Famous Chauve Souris
Complete training in: BALLET — TOE — CHARACTER
WRITE FOR FULL INFORMATION
139 West 56th Street, New York, N. Y. Telephone: COlumbus 5-2520

OLGA TARASSOVA Ballet Studio
Ballet—Toe—Character
Children, Beginners, Intermediate and Advanced
Special Classes for Reducing and Body Conditioning
141 West 54th St. New York City CIrcle 5-7672

CONSTANTIN KOBELEFF
Formerly of the
IMPERIAL RUSSIAN BALLET
CLASSES FOR
PROFESSIONALS, TEACHERS and CHILDREN
in
BALLET TECHNIQUE and FINISHED DANCES
at the
CARLOS STUDIOS
1697 Broadway Circle 7-2675 N. Y. C.

Albertina Rasch
Dancers Developed for Professional Careers
ALL PHASES OF THE DANCE
Rasch trained dancers command preference for concerts, musical comedy, and film engagements. Opportunity for placements in New York and Hollywood.
Write for Details.
113 WEST 57th ST. NEW YORK

STUDIOS of SOCIAL DANCING

• PRO and CON . . .

We all appreciate so very much the interest you have taken in our school. We are likewise interested in your magazine. We keep a copy in the office of the Physical Education Department all the time, and the library subscribes to the magazine, so you see we have access to it all the time.

Sincerely yours,

EMMA ODY POHL,

Head of Department of Physical Education
Mississippi State College for Women
Columbus, Miss.

LAWRENCE
HOSTETLER

Author of
"THE ART OF SOCIAL DANCING"
"SELF-INSTRUCTION IN TAP DANCING"

Instructor
Columbia University (5 years)
New York University
Savage School for Physical Education
New Jersey State Teachers College

Personal Instruction in
RUMBA—CONGA—TANGO
FOX-TROT—WALTZ
TAP—BODY CONDITIONING
BALLET

HOSTETLER SCHOOL OF DANCING
43 West 52nd St. N. Y. C.
(Near Radio City) PLaza 3-0590

DONALD SAWYER 637 MADISON AVENUE NEW YORK Tel.: PL. 3-8639

BALLROOM AND TAP
Dancing
PRIVATE AND CLASS LESSONS
We Feature a Large Library of Teacher's Notes
also
BALLROOM DANCING BY MAIL
All Charts in Color

Marlynn & Michael
DANCE STUDIO
at the Hotel Delmonico

Individuals who wish to become good dancers, as well as *Teachers* who must know the smartest steps, have expressed their appreciation for a Studio where this team (recently finished a 2½ year engagement at the beautiful Rainbow Grill atop Radio City, a sensational engagement at New York's smart LaMartinique and personal appearances at Loew's State Theatre in New York) give personal instruction or supervise private lessons in

SMART BALLROOM DANCING
Let the Stars Style Your Dancing
and
Study with the Teachers of Teachers
(Teachers to the Dancing Masters of America Convention 1939-40)

TEACHERS
WEEKLY CLASSES NOW FORMING
OR PRIVATE LESSONS BY APPOINTMENT
Write or Call for Further Information
502 Park Ave. (at 59th St.) N. Y. C.
VOlunteer 5-2500—PLaza 3-6735

LEARN to RUMBA CONGA, TANGO
FOXTROT AND WALTZ
EXCLUSIVE
PRIVATE LESSONS, Daily 11-11
TEA DANCES SAT. & SUN., 5-8
COFFEE DANCES WED. & FRI., 9 P. M.
ESCORT UNNECESSARY!
Also Spanish Castanets and Exhibition Dances
De REVUELTA
(D-RAY-WELTA)
Largest Spanish-American Dance School
133 E. 61ST., N.Y.C. RH. 4-9801

Le Quorne
SCHOOL OF
Graceful Dancing

Where at LOW RATES and in a very SHORT TIME BEGINNERS become proficient and ADVANCED STUDENTS become EXPERTS.
RUMBA, CONGA, TANGO, SAMBA, FOXTROT, etc.
Special Courses in
EXHIBITION BALLROOM DANCING
7 E. 48 ST. (Near 5th Ave.) N. Y. City PL. 8-0192

ROUTINES BY MAIL!
Over 60 popular dance routines by Fred Le Quorne. READABLE . . . DANCEABLE . . . TEACHABLE. New list "A" describes each dance . . . and makes it really simple for YOU to choose the dances you prefer. Don't delay—send postcard for list "A" TODAY!

PROMINENT DANCE STUDIOS

• PRO and CON . . .

Dear Miss Howard:

This is the first chance I've had to write. I want to thank you for the wonderful job you did on my page in the Dancer's Almanac and Who's Who—1940. I'm really delighted with it. I've heard a great many nice things about it—and perfectly wonderful things about the book itself.

I think the whole publication is an enormous success and you should certainly be complimented on your work on it.

Sincerely,
ALBIA KAVAN,
New York, N. Y.

Dear Sir:

Could you tell me where I could get some glossy finish photographs of such famous ballroom dancers as Veloz and Yolanda, Florence and Alvarez, etc. I'd like to have them autographed if possible.

Thanking you in advance, I am,

Very truly yours,
OSCAR HARKINS, Boston, Mass.

EDITOR'S NOTE: *We have no way of knowing where one can obtain autographed pictures of the famous dancers, unless, it is possible to get them by writing direct to the dancers or to their managers.*

ILLINOIS

EDNA McRAE
School of the Dance
Ballet — Character — Tap
410 S. Michigan Ave. Chicago, Ill.

ALEXIS DOLINOFF
BALLET MASTER, DANCER, CHOREOGRAPHER
(Ballet—Toe—Character—Adagio)
MERRIEL ABBOTT SCHOOL OF DANCE
30 East Adams St. CHICAGO
Tel.: RAN-2677

DETROIT, MICH.

PLAY THE CASTANETS!
A New and Authentic Home Study Course has been prepared by
Nicholas TSOUKALAS
$3.00 POSTPAID
5415 Second Blvd. Detroit, Mich.

CALIFORNIA

ERNEST BELCHER
The only graded system of dancing
Teaches you how to teach
Write for information
607 So. Western Ave. Los Angeles, Calif.

TRINIDAD GONI
Teacher of Spanish Dancing
• • • •
and distributor of
HAND MADE CASTANETS
Discount To Teachers
329 South Hill, Los Angeles
MUtual 1955

MAURICE **KOSLOFF**
One of the Leading Theatrical Schools of the West
STAGE—RADIO—MOTION PICTURES—DANCE
Branches Throughout Southern California
8000 Wilshire Blvd., Beverly Hills BR. 22546

nico **CHARISSE** School
Johnny Boyle
tap stylist
1358 N. La Brea Hollywood HI-9281

CALIFORNIA

MARCELLA REY
Dance and Drama
El Pablo Rey Playhouse, Santa Monica, 24276

CONNECTICUT

NEW LONDON—WATERFORD

LATHAM SCHOOL OF THE DANCE
Ballet, Tap, Ballroom, Health Classes
28 Myrock Ave. Tel. 7874 Waterford, Conn.

LOUISIANA

NEW ORLEANS

Dorothy Babin Dancing School
All Types of Dancing—Class and Private
8519 Sycamore St. WA 3168-J New Orleans, La.
Main St. Phone 1277 McComb, Miss.

MASSACHUSETTS

ARLINGTON

CURRY SCHOOL OF DANCING
18th Season
All Types of Dancing
76 Hillside Ave. Ari. 2400-5923 Arlington, Mass.

HYDE PARK

LILLAFRANCES VILES
School of Dancing
Studio-Home 5 Warren Ave. Hyde Park 2174

DANCECRAFT STUDIO
739 Boylston St., Boston
"Let's Dance," a primer of dance technique
by Lilla Viles Wyman. Price, $1.50

NEW JERSEY

ASSOCIATED DANCING TEACHERS OF N. J.
Meets first Sunday—September to May
Ira C. Berry, Pres. Newark, N. J.
Freda Lippel, Sec.-Treas. 643 Broad St.

NEW YORK

ROCHESTER

Gladys D. Bliss School of Dancing
Every Type of Dancing for All Ages
SPECIAL SUMMER COURSES
for Teachers and Students
RKO Palace Theatre Bldg. Rochester, N. Y.

LONG ISLAND

GLENDALE

DOROTHY E. KAISER
School of Dancing
All Types of Dancing Taught
88-28 Union Turnpike Glendale, L. I.

OHIO

WARREN

Bess Newton Brown Studio of Dance
Dances of Distinction
701 N. Park Ave. Tel. 1337-W Warren, Ohio

PENNSYLVANIA

CHESTER

DOUGHERTY SISTERS
TAP—BALLET—BALLROOM
ACROBATIC—Taught by Wm. Herrmann, Jr.
233 E. 5th St. Phone 3021 Chester, Pa.

JENKINTOWN

RIDDELL STUDIO
Guest teachers— BALLET: Constantin Kobeleff, N. Y. C.
ADVANCED TAP: Walter Keenan.
DIRECTRESS: Henrietta Riddell.
Jenkintown, Pa. Ogontz 4041

PHILADELPHIA

LOU-ELLEN SCHOOL OF DANCING
Ballet—Tap—Acrobatic
1530 S. Broad St. Philadelphia, Pa.
Tel. Fulton 7760
LOUIS A. CRESCENTA ELLEN TANZOLA

RHODE ISLAND

PROVIDENCE

Larry Simonds' Moderistic Studio
Dancing—Dramatics—Radio—Reducing Exercises
Loews Theatre Bldg. Providence, R. I.
Tel. GA 7255

THE ELSIE T. OLSON DANCE STUDIO
357 Westminster St., Suite 311, Providence, R. I.
Classes for All Ages in All Types of Dancing
Member of Dancing Masters of America
and Dancing Teachers Club of Boston

TENNESSEE

NASHVILLE

ELIZABETH BRYANT COMBS
DANCE STUDIO
211 Eighth Ave. Phone 6-7614 Nashville, Tenn.
Dance Routines by Mail

WEST VIRGINIA

CHARLESTON

SCHRADER STUDIOS
For the development of "Personality Dancers"
Available for floor show engagements
All Types of Dancing Taught
Kearse Theatre Bldg. Charleston, W. Va.
Tel. 2-9409 — 2-7958

MORGANTOWN

KITTY MacDOWELL DANCE STUDIO
BALLET—TOE—TAP—ACROBATIC—ADAGIO
Legion Armory Dial 7941 Morgantown, W. Va.

WISCONSIN

EAU CLAIRE

Mitchell School of the Dance
BALLET, BALLROOM, TAP DANCING
K. of P. Hall Eau Claire, Wisc.

MILWAUKEE

PETROFF SLABY
SCHOOL OF DANCE
Complete Dance Education
805 N. 28 St. West 1115 Milwaukee, Wisc.

HAVANA, CUBA

IRMA HART CARRIER
STUDIO OF DANCE
Ballet, Toe, Tap, Acrobatic, Ballroom, Modern
F and 9th Sts. Vedado, Havana, Cuba

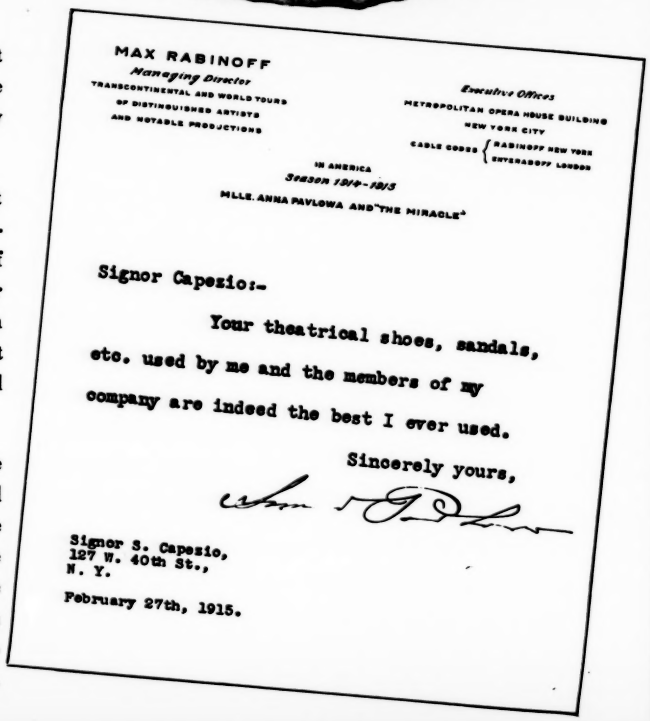
Tribute to a Great Artist

ANNA PAVLOWA
The Immortal Swan

CAPEZIO salutes the immortal spirit of Anna Pavlowa, which will live forever in the memories of all who knew and served her.

Pavlowa was one of the world's great artists. Her performances were the embodiment of grace incarnate, born of her own high artistic ideals and her indomitable striving for perfection in the aesthetic interpretation of all that was sensitive and beautiful in the world she lived in.

To serve the art of Pavlowa was the cherished privilege of only a few, and Capezio gratefully acknowledges the honor conferred by that consummate artist on our late founder, Salvatore Capezio, when Pavlowa appointed him and his organization exclusive shoemakers to herself and her company.



MAX RABINOFF
Managing Director
TRANSCONTINENTAL AND WORLD TOURS OF DISTINGUISHED ARTISTS AND NOTABLE PRODUCTIONS

Executive Offices
METROPOLITAN OPERA HOUSE BUILDING
NEW YORK CITY
CABLE CODES { RABINOFF NEW YORK / SUTERABOFF LONDON

IN AMERICA
Season 1914-1915
MLLE. ANNA PAVLOWA AND THE MIRACLE

Signor Capezio:-

Your theatrical shoes, sandals, etc. used by me and the members of my company are indeed the best I ever used.

Sincerely yours,

Anna Pavlowa

Signor S. Capezio,
127 W. 40th St.,
N. Y.

February 27th, 1915.

NEW YORK BRANCH
1612 Broadway at 49th St
BOSTON BRANCH
59 Temple Place
CHICAGO BRANCH
6 E Randolph at State St

CAPEZIO
ESTABLISHED 1887
MAIN OFFICE: 1612 Broadway at 49th St., N. Y. C.
AGENCIES IN PRINCIPAL CITIES

LOS ANGELES BRANCH
411 W. 7th at Hill Street
HOLLYWOOD BRANCH
5619 Sunset Blvd.
SAN FRANCISCO BRANCH
988 Market Street

The American DANCER

Editor ▪ RUTH ELEANOR HOWARD ▪ *Publisher*

FEBRUARY

1941

▪

Vol. XIV No. 4

▪

PAGE

Summing Up, *by Ruth Eleanor Howard* 8

Anna Pavlova 9

Tributes to Anna Pavlova, *by Aubrey Hitchins, Adolph Bolm* 10

Tribute to Anna Pavlova, *by Laurent Novikoff* 11

Tributes to Anna Pavlova, *by Vincent Celli and others* 12

Supported Adagio, *by Anton Dolin* 14

Beyond Far Horizons with Doris Humphrey, *by Henriette Bassoe* 15

Dance Events Reviewed, *by Albertina Vitak* 18

New Dance Records, *by Willard Hall* 20

Via the Grape Vine, *by Veritas* 21

Danseur, *by Julian Francesco* 22

Bulletin of the Dancing Masters of America 23

Student and Studio 24

On the Cover—

ANNA PAVLOVA—*from a painting. Courtesy of Dance Archives of Museum of Modern Art.*

To the Right—

ANNA PAVLOVA *in a practice costume, probably one worn in Snowflakes. Courtesy of Dance Archives of Museum of Modern Art.*

▪

THE AMERICAN DANCER is the official publication of THE DANCING MASTERS OF AMERICA, INC. *and its 24 Affiliated Clubs.*

▪

Hollywood Representative: DORATHI BOCK PIERRE
8148 Mannix Drive, Hollywood, Calif.

THE AMERICAN DANCER
250 West 57th Street, New York, N. Y.

Summing Up

by

RUTH ELEANOR HOWARD

The other day the head of one of the supply houses asked another, "what do you consider your responsibility to the dance profession?" It was an interesting thought . . . and it provoked an interesting and valuable conversation for it proved beyond a shadow of a doubt that these people recognize their importance to the profession to a far greater extent than the profession *appreciates*.

■

For instance . . . did it ever occur to you what your recital "headache" would be without the sketches that most teachers take entirely for granted nowadays? Time was when a dance teacher actually had to design all costumes herself . . . or else hire an expensive costumer to handle it for her. Now, the rule is . . . write a supply house, state the number of pupils, give a general idea of the theme of the recital and lo! in a few days the sketches come back complete, from opening to finale . . . from group to solo!

■

This is service that money cannot buy . . . and it is service that is warranted only by the amount of appreciation it evokes. A few years ago I made a survey of dance schools from coast to coast and was amazed to find how many teachers avail themselves of the benefits of this costume-design service, for instance, and then, armed with samples taken from the sample books which, obviously are expensive to produce march down to the local department store and buy their materials! This, despite the fact that materials bought in the department stores cost from twenty to fifty per cent more than if ordered from the regular supply houses.

■

Price, however, is not our concern. Our concern is the fact that we suspect that dance teachers too seldom stop to consider *their* responsibility to the trade as seriously as the trade feels responsible toward them. Take the shoe dealers for example . . . consider for an instant the invaluable publicity they give dancing as a whole . . . their constant efforts to promote, on your behalf as well as their own, a more widespread interest in dance lessons.

■

There is an old and homely saying " . . . you scratch my back and I'll scratch yours" . . . inelegant as it is, we must admit that there is a great deal of merit in such a degree of reciprocity. But how many of us carry it to our everyday business dealings?

■

Now that we are working for a more integrated group in the dance profession let's make it a point to also support those who support us, . . . not only because it means more profit from a dollar and cents standpoint . . . but because it will profit us all more in the long run—on every front!

IN MEMORIAM

ANNA PAVLOVA

Born January 31, 1882
Died January 23, 1931

Anna Pavlova is dead. The words are as final as they were in the first shock of declaration ten years ago. But actually Anna Pavlova is not dead and never will be . . . for the sparks from her genius kindled so many fires in the hearts of her associates that her every movement and expression is alive today.

There is nothing to be said about this great dancer that has not already been said . . . but there is much to be presented to the young dancers of this decade who never saw her and to whom she is but a legend. It is our cherished duty to keep her alive that these young dancers may never lose the vision. And so these pages are dedicated to Anna Pavlova on the joint anniversary of her birth and death . . .

ANNA PAVLOVA *and* AUBREY HITCHINS
in Autumn Leaves

Aubrey Hitchins

THE greatest historians of the dance of our time have frequently tried to solve the enigma of Pavlova's art. In my humble opinion, the one and only answer is to be found in the reply she herself gave to the question once put to her by an American journalist as to wherein lay the secret of her success—"I presume in the sincerity of my art."

Coming as I did under her influence when young and unformed at nineteen, I learned a lesson beyond price to me: Madame Pavlova had her body under the complete control of her mind. I never heard her speak of it, she made no show of it, merely did it seem to be part of her extraordinary will to accomplish whatever she set her mind to achieve.

The daily routine on tour, with its exercise, rehearsal, performance, and very often a journey as well, was fatiguing. Madame herself was often tired, yet would never allow herself to miss exercising, often twice a day in addition to rehearsal and performance. A few words from her gave one renewed energy, renewed inspiration; thus an extraordinary incentive to work; and if one worked for Madame Pavlova she, in turn, took a personal interest in that individual.

Madame Pavlova was extremely human. She never allowed her triumphant successes to spoil her sweet humanity. Her mind worked so rapidly, her remarks came so quickly that many outside completely misunderstood the purport of things she said. To dance with Anna Pavlova, even a *Divertissement* lasting only a few minutes, was al-

(*Continued on page* 30)

Adolph Bolm

TEN years have passed since the shocking news of Anna Pavlova's death flashed through a grief stricken world. It reached me during the performance of another great dancer here is Los Angeles, who has likewise passed into the unknown, Argentina.

Argentina had just finished her last number on the program, and was preparing herself in her dressing room to dance an encore for the clamoring audience. During this slight interlude, Mr. Behymer, the impresario, who was deepely shaken by the tragic news, consented to make the sad announcement, heartbreaking and unbearable as it was to all who loved her and worshiped her art.

I shall never forget that poignant moment when, with tears in his eyes and a failing voice, he sobbed out the ominous words that told of the beloved Pavlova's death. The entire audience rose and stood spellbound in silent grief and reverence. I saw tears running down saddened faces. The curtain fell on the last touching words of Behymer, a profoundly felt tribute to the greatest dancer artist of the world.

When Argentina heard the news in her dressing room, she fainted, and when she recovered, she sobbed and mourned as we did. Today, in writing these words, I feel again those mournful moments of ten years back which will live in my heart forever.

After Pavlova had achieved her great success in Russia, she often suffered from moods of depression in which she lamented the limitation of being permitted to dance only before Russian audiences. Russia invited the great dancers of Europe and applauded their art, but Russian dancers had only Russian audiences.

This longing of her fired my imagination and stirred in me the growing determination to work towards such a realization, to take Pavlova to the world outside, to present her to the enraptured audiences of Europe.

This ambition came to a realization in 1908, when I formed my own company with Pavlova as ballerina, and she appeared in the first ballet performances of a Russian company in Europe outside Russia. I never dreamed at the time that not only thousands but millions would see and worship her art.

Audiences of the entire world have applauded the exquisite Pavlova, surrounded by her company of dancers, in settings and theatres, which, mediocre as they were at times, could not dim her lustre. How they would have marveled if they could have seen her in the setting of the sumptuous Maryinsky Theatre, in St. Petersburg, surrounded by the most famous dancers, in ballets created by the greatest choreographers, against a background of the most lavish of scenery and costumes. Amidst all the brilliance, she outshone everyone, even the greatest dancers of her time.

Each time that I pass her former residence here,* a profound sadness overwhelms my heart, the regret that she was unwilling to take my advice, often repeated and urged upon her after she complained of her health and of her knee, on her last tour, in Chicago.

(*Continued on page* 30)

ALL artists are governed in their artistic life by a credo evolved in the course of their artistic training, their human experience, and from that indefinable spark, which we call their genius. This credo, or faith, is at first intuitive and subconscious. The young artist may be quite unaware of the existence within himself of any standard or ideal toward which he is unconsciously striving.

The young dancer today finds himself growing artistically in a world which is being threatened by forces that deny and negate those spiritual qualities constituting the basis for the mature artist's credo—a world wherein we find art and even life itself approached from a negative standpoint, a denial of the individual, a denial of spirituality and ideals, and a denial, in fact, of life itself. These are influences which distract rather than point the way toward artistic growth. It is for these reasons that I would prefer to address this article to the artistic youth of today.

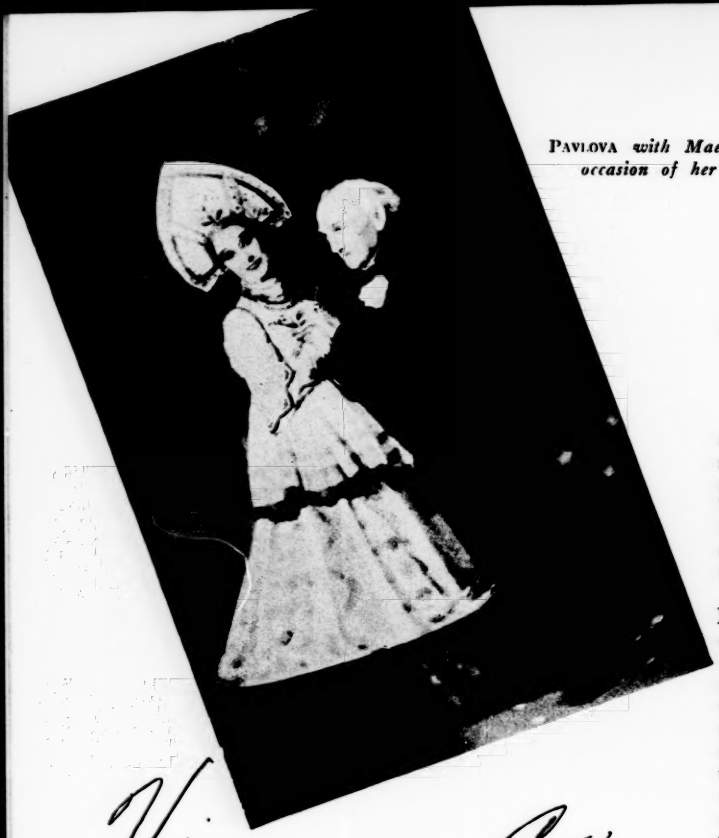
The young dancer must firmly fix in his mind one fact that Anna Pavlova herself recognized; namely, that great creative work does not come from mere observation, undisciplined imitation, or rubbing elbows with the artistic world, but arises only after years of human experience.

The human being is not born with a fully developed character. A very few people are born with that intuitive discrimination, which, in guiding them through youth, aids them in sensing to the fullest degree the deep emotional pulsation of life. When the artist becomes articulate, he is mature.

(*Continued on page* 30)

PAVLOVA *in Divertissement*

ANNA PAVLOVA *and* MIKHAIL MORDKIN *in a rehearsal of Giselle at the Metropolitan Opera House*



PAVLOVA *with Maestro* CECCHETTI *on the occasion of her last visit to Milan*

Vincenzo Celli

IN THE memory of thousands who saw her die nightly in her agonizing *Mort du Cygne,* Anna Pavlova can never die.

Twelve years ago when, as a stripling, in the year 1929, I was strolling near the Trocadero in Paris, a limousine stopped and a wisp of a woman alighted and proceeded to the stage entrance. I recognized the legendary ballerina Pavlova and followed her into the theatre. She spoke to me first, and only then did I gain enough courage to explain that I was primo ballerina of La Scala, Milano, and a pupil of Cecchetti, in whose name I wished to pay respect to *La Divina Anna,* as Maestro so often referred to her.

The following September I was rehearsing and dancing on the stage of Covent Garden, London, with Anna Pavlova. I remember the first time I had to lift Pavlova in a *grand tour jeté* that carried her from the floor to a high table. I was terrified, but she, as always, was very understanding and helpful. After the difficult lift she screamed *"Karasho,"* which meant to me that she had had a safe landing. I found her ever understanding, encouraging, and kindness personified. She was often outspoken, sensible, as those who sought her sympathy for some misdeed were speedily to discover. At rehearsals, if anything went wrong, she was quick to say, "You are all right. It is I. I change sometimes, and I must beg you to be on guard."

Later I met her in Milano, where she had brought her company to appear in Italy for the first time. Milano, the cradle of ballet, the home of the beloved Maestro Cecchetti! She was obviously nervous about it all, and when she had chartered cars for her company to visit beautiful Lake Como, she herself remained behind to work on the dingy stage of

(*Continued on page* 30)

Serge Nadejdin

Around 1923 Anna Pavlova gave her one performance in Paris, which was, needless to say, a great success. Backstage I met Anna Pavlova after not having seen her for about fifteen years. As we were classmates at the Imperial Theatre in Russia we had many things to talk about. Anna Pavlova looked very tired, but her deep and penetrating eyes and her keen mind were just the same as I remembered them to be.

When I told her I was directing movies in Paris for Pathé, Albatros, she seemed very interested and after a few days, much to my pleasure and surprise, she visited me on the set. Hundreds of harlequins and columbines were singing and dancing in a replica of an old Paris street, for we were shooting a Mardi Gras festival. After we took several scenes I asked Pavlova how she liked this kind of work. She said it looked so exciting that she would love to be with them. Before she quite knew what was happening I took her on the stage, told her she was to be an apache, ordered lights and camera, and the carnival was again in full swing. This picture, under the name of *Le Chifonier de Paris,* was shown in Paris, London, and practically all over the world. Although thousands of spectators saw a little lonely figure standing under a dim street light, not one ever guessed or even suspected that this "extra" was the great ballerina—Anna Pavlova.

●

Sergei Bogeloff

She had the rare insight to inspire people to their utmost as an individual personality and not a mere copyist. She always said she preferred a sincere original to the most polished imitation. Unlike most forces that rule with an iron hand, she commanded respect through her dynamic personality, but yet to those who knew and understood her, she stood out for her simplicity, sincerity and warmth.

She taught her dancers not only the philosophy of dancing but the philosophy of life. She sent her dancers out to the villages to mix with the natives and observe natural characteristics. She recommended them to individuals who could help them in certain weaknesses they were bound by. Her aim was to guide them in mastering the art and not letting the art master them. She taught and performed with love and understanding and for everyone made dancing a beauty and joy forever.

So I pay tribute to Anna Pavlova who has been the most moving influence in my life, and may all the individuals who came in contact with her and understood her hopes and dreams carry on the torch that was kindled by her spirit.

In addition to the expressions appearing in these pages special tribute is paid the memory of Anna Pavlova by the following who, as collaborators, partners or soloists in her company shared honors with her throughout many triumphant seasons:

Michel Fokine	Mikhail Mordkin
Pierre Vladimiroff	Muriel Stuart
Ella Daganova	Hilda Butsova
Leon Barte	Paul Haakon
Edward Caton	Chester Hale
Veronine Vestoff	Joyce Coles
Beatrice Collenette	Alexis Dolinoff
Maria Yakovleff	Theodore Kosloff
Maria Gambarelli	Amata Grassi
George Sari	Algeranoff
Serge Oukrainsky	Karavaeff

The American Dancer wishes to express appreciation to all who made this tribute possible, and especially to Paul Magriel of the Dance Archives of the Museum of Modern Art, Mikhail Mordkin, Vincenzo Celli, Mascotte Moskovina and Aubrey Hitchins for the pictures which appear here.

Pavlova was at all times an inspiration, even though occasionally one's nerves were rather played upon. She was always extremely nervous when dancing, and especially in *Giselle*. We were warned to keep from getting in her way in the second act when she had to go around backstage to make an entrance. This had been so firmly impressed upon me that the first time I danced the ballet and was waiting backstage for an entrance, I met Madame hurrying around back, and rather than meet her, I ran in the only direction I could, right out the stage door into the street!

Looking back over the years, I realize more than ever the immense privilege it is to have been a member of the Anna Pavlova company, and I am sorry for the young dancers of today who have never seen her. Her dancing was of the simple, uncomplicated style that only a very great artist dare use. In something as commonplace as *pirouettes*, Madame Pavlova turned two with brilliance not achieved by dancers today turning four or five.

●

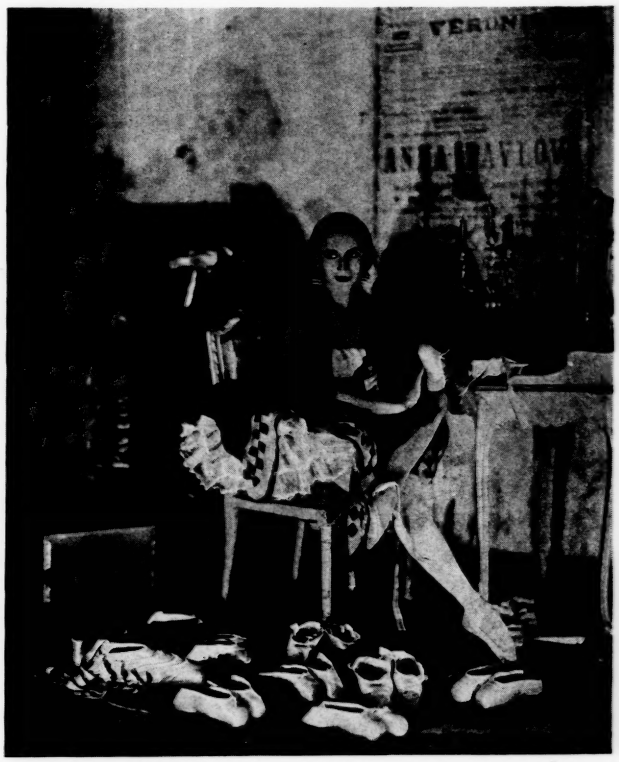
Fragile as she was, Anna Pavlova spent hours in perfecting her technique. She solicited criticism and gratefully accepted correction. In turn she passed on her own knowledge to help others. She was especially kind to me when I first came to America in 1913 as a partner in her company, attending all rehearsals and making suggestions of much value while I practiced. In her private life she was a gracious, lovable personality, interested in everything and everybody.

Looking back upon the years spent in her company and with her husband, the charming Victor Dandré, my outstanding recollection of Pavlova may be summed up in the statement that to me she was more than an individual. To me she was the inspiration that lighted the path of my chosen work—the personification of eternal beauty. As such, she will live on in our hearts and in the hearts of the coming generations, for every year brings fuller realization of the deep impress Anna Pavlova's genius has made on our souls—every year shows further evidence of her continuing influence in the evolution of our cultural life.

Before my eyes there springs up that piquant, mischievous face, the face of Anna Pavlova when she would suddenly come upon our class which Monsieur Clustine was conducting. Monsieur Clustine would, with a few flips of his hands, be giving us some exercise, not explaining in words but by gestures. Madame Pavlova herself used this method when she took over our classes or practiced with us. Her gestures would be clear and precise; *assemble, assemble entrechat quatre,* or so forth, she would demonstrate standing with her hands on her abdomen, bringing one hand over the other, then executing the entrechat with her hands. However, Monsieur Clustine's demonstrations were often far from clear and we performed what we interpreted as the exercise. So it was Madame Pavlova's especial delight to come upon such a scene and mischievously ask Monsieur Clustine to translate his gestures into words, and poor Monsieur Clustine, whose mind had probably wandered a mile off and who had just automatically waved his hands, would flush to the roots of his hair and splutteringly protest. Then a heated argument in Russian would ensue which most of us could understand much to Monsieur Clustine's embarrassment.

●

Madame would get cases upon cases of ballet slippers from Milan, Italy, as well as all she ordered from the various capitals of Europe, Paris, London, etc. I was one of the fortunate who could wear her shoes, and those of us who could always had all the shoes we could wear, for sometimes she merely tried on a pair and discarded them.



SUPPORTED ADAGIO

by ANTON DOLIN

THIS IS a difficult article to write in more ways than one because it necessitates the use of a great many "I's" and the expression of what might be deemed a certain amount of self-praise.

My experience of dancing since 1921, when I first came into close contact with "supported adagio" has been considerable. As a youth I had the opportunity of watching each night for three months, preceded by six weeks of intense rehearsals, two very experienced dancers of the first rank—Pierre Vladimiroff and Anatole Vilzak—appear in the strictly classical adagios arranged by Petipa for *The Sleeping Princess,* and from this I gained a great and useful knowledge of this difficult art.

One of the first things that struck me was the necessity of the male dancer's disposing of any temperament he might possess and becoming, for those minutes when the opening bars of a Tchaikowsky *adagio* began, a firm pillar of support with a steady hand and clear eyes. He must learn to understand the mentality of his partners, to know what little things annoy and what small things could please before a performance.

ANTON DOLIN *with* NINA STROGANOVA

I contend personally that a *mental* union between two dancers is the first and most important step to a perfect partnership. During the two years that Vera Nemchinova was my partner, there were many occasions before an important first night when I would feel that she was extremely nervous, and, strangely enough, it was then that I usually found her lighter to lift and easier to support.

Those are things one must realize immediately.

Now, the fundamental trouble with many young dancers in this country is the fact that they do not know or even understand what they are doing. I have seen an inexperienced dancer try to support his ballerina. Fortunately she knew her job well, or the whole performance would have been disastrous. Had he understood even the principles of what she was doing, the performance could have been a perfect one instead of merely mediocre.

One of the best ways to instruct the young dancer is to teach him first, as near as possible, the adagio he is supposed to support. Let him first learn the steps which the ballerina has to do—no, not on the point, for that is not always possible—but by giving him the *developpés,* and the *arabesque* to do, on half point. That will help to make him appreciate where the support is needed.

In the case of adagio, the male dancer must be subservient to his partner. He is there for one reason, and one reason only—to show her off. That should be the first and only thought in his mind. His satisfaction, his acknowledgment of the applause that will follow a perfect climax must be in the thought that he brought about that perfection through his ballerina.

A great dancer does not always signify a good partner. I believe I am correct in saying that Nijinsky, supreme master of the dance though he was, was not the perfect partner, but Mordkin—and here I speak from first-hand information—was. A really good partner need only feel contented with himself in the knowledge that he is in the minority. Like everything in life, it is possible to learn and improve one's knowledge, but I contend that the perfect cavalier is born—not made. One can be a great dancer and a bad partner. One can be a perfect partner and learn to be a good dancer.

I have very often been called a good partner—told that a dancer supported by me seems to take on a new feeling, a surer sense of security. I appreciate those remarks immensely, but let me try to tell you why: If this has been said, it is true. I love supported *adagio.* I get the most complete satisfaction from partnering and supporting a ballerina as she has every right to expect. I subdue my own personality in that of my partner's. She is the performance. I am, as it were, only a spectator, a member of the audience on the stage, standing firm behind the performer, showing you her perfections. Now this is very important, because unless you yourself knew these perfections and how to show them off, you cannot expect a

(*Continued on page* 28)

DORIS HUMPHREY'S *group*

FLIGHTS BEYOND THE HORIZON

with DORIS HUMPHREY

by HENRIETTE BASSOE

IF ONE were to sit upon the magic carpet of this new progressive age and ride over the traditional housetops of the classic ballet or ethnic dance cultures of Europe and the Orient, he would eventually come home to the land of the free and the brave—our America.

America is not uprooting her fondness for the ballet and ethnic dances, but she is awakening to her own powers. She is dancing a declaration of independence of the old order and liking it. Her vibrant muscles are expanding to break the fetters of artificiality and foreign movement. The Modern Dance, a product of the machine age which upset the routine smugness of tradition, has arrived with a creative force that is sweeping the whole country with a fresh approach to body movement.

Doris Humphrey was one of the first to feel the inadequacy of unnatural muscular movement. Her unquenchable spirit defied the bondage of her training and it soared above the heavy earth to take a good look at the panorama below. Eventually she found the correct direction for a new procedure. She returned to fundamentals to prepare her body for a new free and stronger movement.

With the age old, heartbreaking trial and error method, Doris Humphrey put her body through countless tests to rediscover the laws of natural movement according to physiology and physics. A dancer, such as she, could not have been as detached as a science professor. On the contrary, her whole approach was an emotional one. She had things to say in her heart which required a new order of expression. First, she wanted her body to be rid of traditional vocabularies and then to be strengthened to a point where she could be the complete master of it. This led to a discovery of unlimited resources for dance movement. It made available a vast fund of vocabulary possibilities. The ultimate result was that Doris Humphrey expressed her emotional ideas in a twentieth century manner, utterly devoid of representationalism. Her ideas took the direct root of *abstraction* to make its impression upon the audience.

Abstraction, as explained by John Martin, is "the principle by which the essential qualities of an object or an experience or a concept could be abstracted from the mass of irrevelencies surrounding it and given more value than nature itself has given them."

Such a definition of abstraction is just a beginning, however concentrated it may be, to the understanding of abstraction. All of its meaning has to be slowly absorbed before one can really understand it.

The study of books, the frequent attendance at the concert performances of our leading modern dancers, and the actual study of the modern dance technique with one's own body will eventually awaken the desired emotional response to abstract dancing.

The youth of America is going through this process of education in the dance. Schools and colleges all over the country recognize the importance of it and have added it to their curriculum. This is a hint to the professionals of the old order to take heed of this new direction in the dance.

Doris Humphrey and her associate, Charles Weidman, have come a long way through many struggles to make their work felt. Now they have their own studio-theatre where they give concerts regularly each week on Saturday and Sunday evenings.

(*Continued on page* 31)

Clearance Sale Of Famous

50c each—1

SALE EXPIRES

SPECIAL OFFER

20% REDUCTION ON TEXT BOOKS AND BALLETS. SEND FOR LIST.

10c postage must accompany all orders. ***(No. C.***

ORDER NOW TO GET THIS VA
AWAY PRICES IN TIME

Note: These dances will not be reprinted. Not
In ordering indicate second choice. Orders

Baby Solos

A French Baby
A Russian Baby
A Debutante Of Tomorrow
A Holland Baby
A Spanish Baby
Baby Coquette
Baby Flirts
Baby Hornpipe
Baby Scarf Dance
Birdie Birdie
Curly Locks
Daffy Down Dilly
Daisies
Easter Bonnet
Easter Rabbit
Fairy Tinka Bell
Golden Hours
Hobby Horse
In Grandmother's Time
Little Bo Peep
Little Boy Blue
Little Miss Muffet
Little Sweetheart
Little Tin Soldier
Music Box Baby
My Lady Goes A Walking
My New Parasol
Peek A Boo
Rose Petals
Russian Lullaby
Sunbonnet Sue
Twinkle Twinkle Little Star
The Queen of Hearts She Made Some Tarts
The Dancing Doll
The Goblin's Good Night
The Cuckoo In The Wood
The Cuckoo Clock
The Lost Dog
Elf Dance
An English Baby
Pierrot Junior
The Rose Elf
Airy Fairy Lillian
Two Little Wooden Shoes
Russian Doll
Dixie Rose
I Dance With My Fan
The Curtain Raiser
Forget Me Not
Blue Bells
Little Plum Blossom
Sleepy Eyes
Little Old Lady
French Doll

Baby Duets, Trios and Groups

Baby Tambourines
Brownies
Butterflies All Blue
Chatterboxes
Cupids
Easter Chicks
Kewpie Dolls
Little Gossips
Little Schoolmates
Lovebirds
Marionettes On Parade
Mistress Mary
Nodding Daisies
Teddy Bears
The Golden Age
Dance Of The Witches
Lollipops
Won't You Be My Valentine
Jack And Jill
Oh Priscilla
Sweethearts All
Polkadot Babies
Lotus Bloom
Powder Puffs
Roses Are We
Eskimo Babies
Basket Of Roses
Sunbonnet Babies
Sunkist
Bandanna Babies
Sailboat Of Dreams
Building Blocks
The Fairy Ring
The Baby Parade
Treasure Chest
Candy Kisses
Baby's Breath
S'prise
Blue Ribbon Winners
So Sleepy And Sweet
Three For Pierrot
The Klean Up
Tiddley Winks and Tiddley Wee
Enchanted April
Bubbles
Easter Parade
A Boy In A Velvet Jacket and A Little Girl In Blue
Spring Is Here
Four Little Songs
Pipes Of Pan
Where Are You Going To My Pretty Maid?
Little Old New York

Character Solos

My Sweetheart From Holland
My Gypsy Love
Pirate Dance
The Gypsy Beggar
Sicilian Flower Seller
Pas Militaire
A Modern Diana
Silver Dawn
Arabesque Valsante
Invocation
Black Eyes
Russian Bride
Miss America
Bronze Spear
Gypsy Rose
Ilona
Oriental Mirror Dance
Dance Orientale
Flower Of The Orient
Lotus Flower
The Desert Dancer
In A Persian Market
Slavic Dance
Tally Ho

Character Duets, and Groups

Chinese Lantern Dance
Dance Of The Debutantes
Holland Kiddies
Jack In The Box
Old English Country Dance
Rustic Courtship
Tulip Time
Britanny Peasant
Gypsy Maids
Gypsy Tambourines
Pierrete S'Amuse
Egyptian Frieze
On The Village Green
Gypsy Harvest
Hungarian Rhapsody
Gypsies Gay
Slavonic Dance
Cuban Dance
Away Out West
Indian Canoe Dance
Gypsies
Minuette Exquisse
Drink To Me Only With Thine Eyes
Dresden China Gavotte
The Rose Minuet
Serenade D'Amour
In Old Vienna
Viennese Vignette
See Us Dance The Polka
Beethoven Minuet
Gaiety Polka
Invitation To The Polka

Interpretive Solos

Apple Blossoms
June Time
The Lost Swallow
The Life Of A Rose
Moon Flower
Moonlight
The Nymph
Peach Blossoms
Poppies
Daffodils
Diana
Fairy Pipes
The Fountain
The Girl With The Dove
Stars In The Pool
Valse Charmante
Valse Exotique
Valse Scherzo
Wild Roses
Idylle
Rose Softly Blooming
Shadow Dance
Moonlight Reverie
Girl With The Golden H
Veil Dance
Light As Air
Under The Leaves
South Wind
Artemis
Chansonette
Canzonetta
Clair de Lune

Interpretive Duets a

A Moonlight Interlude
Blue Danube
Chopin Prelude
Chopin Suite
Crescendo
Daisy Chain
Extase
Minute Valse
Morning Mood
Nocturne (Chopin)
Rondo
To Spring
The Lily Pond
Valse Sentimentale
Suite Of Five Valses
In Arcady
In The Forest
May Morning
Pastorale
Dancing Nymphs
The Time Of Roses
Valse Gracieuse
The Reapers
Sleep
The Golden Hoop
Primavera
Blossoms
Ballade
Vestal Dance
Moon Dawn
Suite Of Waltzes (Brahm
Clouds Across The Moon
Trio Scarf Dance
Ode To Spring
Dance In The Moon
Under The May Moon

SONIA S

Steinway Bldg., 113 West

s Serova Children's Dances

12 for $5.00

APRIL 1, 1941

.O.D.) **Make checks or Money Orders to Sonia Serova.**

**ALUABLE MATERIAL AT GIVE-
E FOR YOUR RECITAL:**

**ot more than 50 copies of any dance in stock.
rs will be filled in order of their receipt.**

Some dances have accompanying music. In the case of those without, name of music is supplied on the dance.

oves

Hair

s and Groups
le

(Brahms)
Moon

on

Cavatina
Clair de Lune
Waltz Of The Snowflakes
Spring Blossoms
Nocturne
Easter Lilies
To A Water Lily
The Golden Ball
Soaring
The First Snowflakes
Valse Tendre
Frieze
'Neath Starry Skies

Classic Solos (Flat)

Bluebirds
Bow and Arrow
Anna Polka
Just An Old Fashioned Girl
A Dainty Pierrette
Ninette
Valse Dainty
Valse Charmeuse
Chiffonette
Petite Polka

Classic Duets and Groups (Flat)

Lavendar and Lace
Loves Of Pierrot
'Neath The Silvery Moon
Invitation To The Waltz
Gavotte
Roses In June

Classic Solos (Toe)

Air a Dancer
Air de Ballet
Amaryllis
A la Valse
Badiniere
Chaminade's Pierrette
Chopin Valse No. 9
Chopin Valse No. 14
Dragonfly
Peacock
Pizzicatti
Rendezvous
Rose Marguerite
Titania
The Court Dancer
The Ballerina
The Moon Fairy
Valse Elegante
Sweet Miss Mary
Black Eyed Susan
Firebird

Air de Ballet (Faust)
Valse Nanette
Kiki
Ariel
A White Bird Flying
Voices Of Spring
Valse Lento
Schwanda Polka
Miniature Courtesies
Loin du Bal
Maytime
Mignonette
Polka Piquante
Polka Variation (Coppelia)
Golden Butterfly

Classic Duets and Groups (Toe)

Harlequin and Colombine
Pas de Deux
Pas de Trois
Poudre Rose
A Strauss Polka
Spring Song
Starlet Trio
Figurines
Roses Of The South

Folk and National (Solos)

Cossack Dance
Danse Russe
Brahms Hungarian Dance
Kaleenka
The Hussar
Tamara
Tarantella

Folk and National (Duet and Groups)

Danse Tyrolese
Andalusian Folk Dance
Tarantelle
Obertass
Mexican Dance
Mexican Hat Dance
Katinka

Musical Comedy and Novelties (Solo)

Lucky Star
Junior Strut
Chinese Jade
A. W. O. L.
Alice (In Wonderland)
The Toy Trumpet

M. C. and Novelties (Duets and Groups)

Parade Of The Marines
Pas Militaire
Pages Dance
Hearts Are Trumps
Irish Eyes
Dainty Miss
Boy, My Driving Iron
The Wooden Soldier and The China Doll
Laquer Cage

The Scottie Parade
Valentine Greetings
Artist's Model
Off To The Circus
Pickaninny Heaven
Shooting High
Golliwog Dance
March Of The Cookie Soldiers
Bubbles
Two In The Rain
Football Routine
Blue Monday
American Patrol
Carolina Moon
The Nursemaid and The Policeman
Muff Routine
Line In White
Black and White
Silver Slippers
Romantic Waltz
Maids Of America
Red, White and Blue
Marche Mignonne
Six Little Hunters and A Big Black Bear
One Rainy Day
Playtime
Kate Greenaway Polka
Silhouettes
Babes In The Wood
May Baskets
Pirates Bold
On The Banks of The Zuyder Zee
Blossom Time
French Can Can
Will You, Won't You?
A Little Boy And A Little Girl
Boy Meets Girl
Drums In My Heart
Lace Valse
Klown Kapers
Gustave and Anna
Ship Ahoy!
The Quilting Party
With Hat And Cane
Junior Rockettes
China Tea
Krazy Kat Parade
The Noah's Ark Family
Beer Barrel Polka

Modern (Solo)

The Caress
Fires Of Spring
Sapphire
Waters Edge
Stardust
Valse At Midnight

Modern (Duets and Groups)

Black Iris
Dancing In The Dark
Lotus Land
You and The Night And The Music
Votive
Cocktail Hour
Militaire Moderne
At Evening
Country Dance (Beethoven)
Nocturne In Silver
In Modern Mood
Reverie (Debussy)

SEROVA

Vest 57th St., New York

DANCE EVENTS REVIEWED

by ALBERTINA VITAK

Sketches by Evelyn Caroll. Left: KATHERINE DUNHAM *in "Cabin in the Sky". Below: From "It Happened on Ice" at the Center Theatre*

CARMALITA MARACCI AND HER DANCE ENSEMBLE, *Dance Theatre, Y.M.H.A., December* 8.

The program consisted of several new numbers and others that were already familiar, though these had many changes—all improvements. The new dances are composed in the same highly individual and stylized form already associated with Miss Maracci's creations. Creations is, by the way, a good name as they are not always exactly dances, but rather the dancing of an expression or a mood. An excellent example is the new and marvelously performed *Cante Hondo,* which clearly pictured the frequent and sudden emotional changes of the gypsy, or *Narrative of the Bull-Ring,* whose subtitle plainly states its content ("a group of girls create their own imaginative world of the arena"). This latter number, incidentally, gives the most outstanding dancer in Miss Maracci's group opportunity to shine. Unfortunately, I would not hazard a guess as to her name since the program was not clear on that point, but she appears to be a talented soloist in her own right. The group as a whole performs well, though still too imitative in style.

Miss Maracci now has male support in several numbers which adds much to the program. Paul Godkin (formerly with the American Ballet) was very effective in the Spanish numbers, especially so because he seemed to catch the spirit of these Maracci creations. But it was in the classic ballet idiom that he was most brilliant. His technique is flawless. His positions are clean cut and excellent and everything was done with grace, ease, and lightness, and his solo, *Etude,* had this discerning audience shouting "Bravo." It would seem that here was a talent uncovered. After so impressive a first showing hereabout as solo dancer, we will expect much from Mr. Godkin in the future.

Again, the high spot of the program was *Another Goyescas.* Miss Maracci is superb in this. Superb.

Miss Maracci's technique is already so perfect one could not find anything in it to question. Every single gesture, step, or point of a toe is right and perfect. Her intense and earthy style, while not less exaggerated, is now somehow better balanced and subtle humor often relieves the fierceness of mood. At least, the choice of numbers was skillfully made so that each dance set off the next to just the right advantage. The only number in which less exaggeration of facial expression would have meant perfection—for the movement was simply exquisite—was *Romanza.* This was a most unusual albeit very simple *pas de deux,* beautifully executed and quite spell-binding in effect. It is in a number such as this that Miss Maracci's creative ability is most apparent. She arranged what, to all intents and purposes, was a conventional academic ballet *adagio,* but upon analysis, every step and pose was presented in an original manner, not to forget Miss Maracci's *pirouette* from a *sur les pointes* preparation, a feat seldom seen because its difficulties are usually not appreciated anyway. (I did, however, most emphatically.)

One can't be sure, but I believe Miss Maracci has added more of a tendency, especially in the last half, toward out and out burlesque in *Carlotta Grisi* (*in retrospect*). A pity, for it is really lovely. Miss Maracci is too much of an artist to cater to the taste of the few who tittered last year. I still say she captured the quality and spirit in the quaint old lithographs and photographs of ballet dancers as has no one else. Let her display her genuine satirical talents in some less obvious field than the ballet. Though if ballet is to be burlesqued, no one but a perfect exponent of the art, such as Miss Maracci, should attempt it.

The audience was very demonstrative, and so should they have been, as Miss Maracci is one of the most distinctive personalities in the dance world and possesses that all too rare combination of great skill, art, and exciting theatre.

•

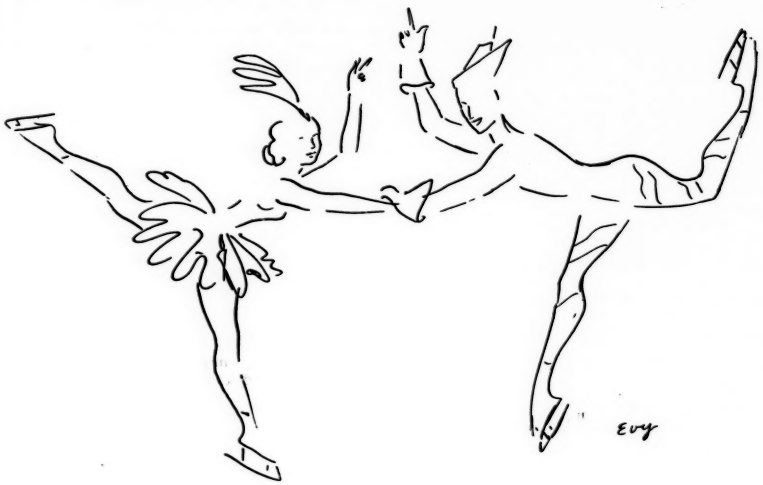
THE ORIGINAL BALLET RUSSE, *Fifty-first Street Theatre.*

The story of Cinderella always seemed like perfect material for a Ballet (not necessarily for children either) but its translation into movement (even by the great Fokine) was frankly disappointing. Even with the material aid of a lavish production (décor by Gontcharova, which by now can, with certainty, be understood to mean many big scenes of riotous color, rich fabrics, and many and various properties). It had movement of appeal and humor, but on the whole, unfolded in obvious and conventional manner. Though it could hardly have been otherwise with the undistinguished d'Erlanger music which was at all times reminiscent of Rimsky-Korsakoff and too many other composers to enumerate. How Fokine managed to get anything at all out of it is amazing. I felt downright sorry for Paul Petroff as the Prince who danced a difficult solo to the worst music I ever heard. It was not only colorless, but seemed to be composed in conspiracy against the dancer. Riabouchinska was an appealing and charming looking Cinderella, but did not add anything to her laurels by the dancing in the role.

Cinderella will, no doubt, prove to be a popular Ballet for young audiences, with the humor of the two ugly sisters (H. Algeronoff and Marion Ladre), the amusing antics of the Cat (Kiro Bounina), and the aforementioned colorfulness of costume, the denizens of fairyland, and the huge pumpkin which opens and reveals a coach and many fiery steeds which fly Cinderella to the Ball, etc.

Perhaps, one little choreographic invention must not be unappreciated — the *adagio* wherein the Prince fits the slipper to Cinderella's foot, which is all done on one foot with novel effect.

Incidentally, Paul Petroff's dancing is technically not up to its usual standard this season. He is, however, an excellent partner and pleasing in personality.



THE THREE BEARS—*"It Happened on Ice"*

Irina Baronova's interpretation of *Swan Lake* was notable for great technical strength and an admirable purity of classical style—more like the Baranova of yore.

As for a Ballet like *The Good Humored Ladies;* it should never be revived. Even as an early Massine work it has no interest and probably its success at the time it was created was largely due to the dancer's personalities. Now, in spite of good enough performances by Baronova, Petroff, Ladre, Tamara Grigorieva, George Skibine, Alberto Alonso, and others, it was merely a jumble of adults acting like silly children. It was a waste of time, and some very handsome costumes.

It is a mistake to attempt to make the repertoire seem bigger or better than it is by adding a lot of passé Ballets. Worthwhile and sufficient that in one short season this company has presented *Papanini, Graduation Ball,* and some portions of Lichine's, *The Prodigal Son.* A second viewing of *Prodigal Son* calls for more emphatic appreciation of the effective and forceful arrangement of the second scene with its beautiful (and most seductively and skillfully executed) solo dance done with a hoop for Sono Osato, some extremely striking adagio passages for her with Lichine and the assistance of the entire male ensemble, and Lichine's own performance. It also brought again condemnation for going too far at times. I say *Prodigal Son* would be a better Ballet and last longer without the pornographic bits.

•

ARGENTINITA AND HER SPANISH ENSEMBLE, *Dance Theatre, Y.M.H.A., December 22.*

There is no longer any news in the fact that Argentinita has, with her technical skill, with her unruffled natural simplicity of style, and her great personal charm, captured our hearts—and the box offices—all over the country. The main item of interest on this occasion then was the debut of Federico Rey as her new partner. Mr. Rey was tendered an ovation, after his solo *Bolero,* which was one way—the best way—of letting him know that he passed critical approval and that his dancing and pleasant personality justify Argentinita's selection. He is agile and graceful, actually, more of a dancer, though less of the actor or comedian, than his predecessor. He was perhaps slightly nervous, but who wouldn't have been? He was also choreographer for his own dances, as well as designer of some of the costumes and of the two pieces of décor, though the latter were really not needed.

There were many new and colorful costumes (credit Mr. Rey?) which were extremely interesting for their richness of detail, such as, fancy stockings, shawls, headdresses, etc. Mr. Rey's costume for *Bolero,* after a painting by Goya, was highly effective.

The program as a whole was very well presented. It is difficult or impossible to say one dance or another is the best, yet Argentinita's *Malaguena* and *Granada* (gypsy dance) were particularly rewarding. And to top it all off, Argentinita even had Carlos Montoya, the guitarist, get up and dance at the end.

•

DORIS HUMPHREY AND CHARLES WEIDMAN AND CO., *Theatre-Studio, 108 West 116th St., December 26.*

The opening performance of a Festival Series in their new headquarters was one

From—"A Hundred Kisses"

of the finest if not *the* best ever danced by this famous duo, Doris Humphrey and Charles Weidman. Miss Humphrey charmingly said, in response to the cheers of the audience, that it was one of the happiest days of her life and the "culmination of all her dreams" to dance in her own—their own—theatre. This same thrill must have been shared by Mr. Weidman and all in the company as they danced with spirited exuberance. The audience, too, apparently shared in the excitement, and it made for an electric performance of the numbers presented, some of which were new, some old, and all good and most colorfully and attractively costumed. The "theatre" itself has a good sized stage, well proportioned, and much larger than the section designated as auditorium. The lobby or entrance was decorated with many marvelous photographs of the dancers, and everything was in tasteful design. If this theatre is somewhat off the beaten path, performances such as this one will soon cause a path to be worn to the door. The only disadvantage is in the audience being at too close proximity to the dancers, since there are no footlights or real line of separation between the stage section and the auditorium. There is no denying that dancing created for exhibition gains by being seen at a slight distance or even through being framed by a proscenium arch. Proximity tends to emphasize the dancer or the steps rather than the total effect or the choreography as a whole. Though, this is but one reason why so personal a work as Mr. Weidman's *On My Mother's Side* was so suitable. It was much more successful here than on the occasion of its first performances at the Y.M.H.A. The dances, incidentally, have undergone some changes and deletions. It is a very clever work, full of highly imaginative, well arranged gestures or passages, but perhaps, it is really Mr. Weidman's eloquent execution of them that tells, rather than the arrangement. Also, the work is not limited to movement alone, as it has, besides Mr. Weidman's personality and showmanship, the laconic prose-poetry introductions to each character spoken by five of the group members which clarify, above all, and which are very well composed both for rhythm and information.

Numbers like *The Shakers* or *Square Dances* have long since been praised and rank among the best in the repertoire of the company. The single new item was Miss Humphrey's *Song of the West* in two sections. Section A: *The Green Land,* a solo by Miss Humphrey arranged in her best fluid style had a strong sense of rest and space about it. Section B: *Desert,* danced by Beatrice Seckler, Lee Sherman, and the Group, was very effective and forceful, with the Indians of our West as a main theme. It was rather long but very well danced.

The members of the group are: Beatrice Seckler, Katherine Letz, Marie Maginnis, Gloria Garcia, Nona Schurman, Joey Luckie, Molly Davenport, Lee Sherman, and Charles Hamilton.

•

CHICAGO
By ALEXIS DOLINOFF

BALLET THEATRE, *Chicago Civic Opera House, Chicago, Ill.*

Quintet, with choreography by Anton Dolin, and music by Raymond Scott, is, on the whole, a spectacular *show,* with an outstandingly successful musical score. I would hardly call it a ballet, however, in the dance sense of the word; particularly when there are such numbers as *Blue Temptation.* But,

(*Continued on page 26*)

DIMITRI ROSTOFF *as Paganini*

NEW DANCE RECORDS

selected by WILLARD HALL

NOTE: These records have been carefully selected for teaching purposes. Mr. Hall, who is an authority on ballroom dancing and author of the new book *Bibliography of Social Dancing,* notes the recognized speed in measures for each recording.

TYPE OF DANCE	*SPEED
Slow Fox-Trot	28-33
Medium Fox-Trot	34-44
Fast Fox-Trot	45-56
Medium Waltz	36-40
Viennese Waltz	46-65
Rumba (Son)	30-40
Tango (Standard)	27-31
Tango (Fast)	32-38
Conga	64-68
Polka (Heel & Toe)	40-45

(*Measures per minute. ¾ time for Waltz; 4/4 time, four beats to the measure, for all others.)

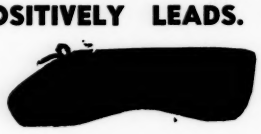
All records listed this month are Columbia recordings

Speed in Measures	Record and Title	Orchestra
	FOX TROT	
24	*Col 35844, Sweet Gardenia Lei	Andy Iona
25	*Col 35844, Island Serenade	Andy Iona
27	*Col 35812, I Give You My Word	Eddy Duchin
27	Col 35845, Hoi Mai	Andy Iona
28	Col 35843, In An Old Hawaiian Village	Andy Iona
28	OK 5899, Because of You	Tommy Tucker
28	*Col 35867, It All Comes Back to Me Now	Eddy Duchin
29	OK 5887, Talkin' To My Heart	McFarland Twins
29	Col 35866, The Moon and I	Orrin Tucker
30	OK 5924, All the World Will Be Jealous of Me	Tiny Hill
30	OK 5914, Did Anyone Call	Ben Bernie
30	*Col 35859, Jeanie With the Light Brown Hair	Eddy Duchin
32	*Col 35814, Red Roof Cottage	Ray Noble
32	Col 35846, How'd Ya Do	Andy Iona
32	*Col 35859, Did Anyone Call	Eddy Duchin
33	OK 5910, Cabin in the Sky	Frankie Masters
36	Col 35813, I Want to Live	Orrin Tucker
36	*Col 35814, Isola Bella	Ray Noble
36	Col 35847, To Be Continued	Kay Kyser
36	*Col 35858, I could Kiss You For That	Orrin Tucker & Bonnie Baker
38	Col 35863, Frenesi	Benny Goodman
39	*Col 35812, So You're The One	Eddy Duchin
40	*Col 35867, The Old Jalop	Eddy Duchin
42	*OK 5927, Dancing in the Dark	Ransy Weeks
42	*Col 35858, Strawberry Lane	Orrin Tucker & Bonnie Baker
44	OK 5889, Pierre of the Saskatchewan	Ben Bernie
44	*Col 35865, America, I Love You	Horace Heidt
46	*Col 35848, Gee! I Wish I'd Listened to My Mother	Orrin Tucker
48	Col 35850, Sioux Sue	Ray Noble
48	*Col 35848, You're the One	Orrin Tucker
48	*OK 5927, Way Down	Ransy Weeks
52	*Col 35865, The Bill of Rights	Horace Heidt
54	*Col 12200F, Choo-Choo Serenade	The Globe Trotters
56	OK 5921, Washington & Lee Swing	Gene Krupa
	WALTZ	
31	OK 5934, Garland of Old Fashioned Roses	Dick Jurgens
32	*OK 5939, Daddy's Lullaby	Lawrence Welk
32	OK 5939, Maria Elena	Lawrence Welk
38	*Col 35826, Caprice Viennois	Wayne King
42	*Col 35826, Blue Danube	Wayne King
	TANGO	
28	*Col 16321F, Kai Smuiku Groji Tu (Lithuanian)	Idainavo A. Sabaniauskas
28	*Col 16321F, Pasaky Kite Mergeles (Lithuanian)	Idainavo A. Sabaniauskas
29	Col 7207F, Martirio (Greek)	Lanah Danae
30	OK 5898, Isola Bella	Dick Jurgens
31	*Col 26260F, En Viol, Monsieur (Swedish)	Billy Crossmans Orkester
31	*Col 26260F, Skank Mig Ditt Hjarta, Maria	Billy Crossmans Orkester
	CONGA	
66	OK 5911, Goin' Conga	Cab Calloway
	ONE STEP	
60	*Col 35824, Vilia	Horace Heidt
63	*Col 35824, Merry Wives of Windsor	Horace Heidt
	RUMBA	
33	*Col 35821, Kashmiri Love Song	Xavier Cugat
33	Col 35857, A Million Dreams Ago	Xavier Cugat
35	*Col 35857, Two Dreams Met	Xavier Cugat
35	*Col 35821, In A Persian Market	Xavier Cugat
	POLKA	
63	*Col 12200F, Sweet Cider	The Globe Trotters
68	*OK 5916, Quiera Mi Jesusita	Louise Massey
72	*OK 5916, Beer and Skittles	Louise Massey

* Both sides of this record are listed for dancing.

TEACHERS: — "LONDON" POSITIVELY LEADS. OVER A MILLION SALES YEARLY

Best Quality Suede Tip Toe Shoes (Pink, Black and White Satin) Complete With Ribbons. Suede Protected Tip. Post Paid. Money Back Guarantee..... $2.50



WE INVITE YOU TO PURCHASE DIRECTLY FROM WORLD'S LARGEST FACTORIES AT LOWEST PRICES. SHOES, TAPS, ETC. *SEND FOR FREE LITERATURE.*

CAUGHEY BROS., 502½ W. 44 St., N. Y. City

—*Marcus Blechman*

ANITA ALVAREZ *who is creating a sensation in "All in Fun"*

Via the Grape Vine

by **VERITAS**

PATRICIA BOWMAN and Jack Potteiger who have just completed a very successful engagement at the Club La Martinique will open January 27th at the ritzy Copacabana for an indefinite run. . . . Heide Vosseler, formerly American Ballet, stepped into the lead of *Louisiana Purchase* while Zorina was recuperating from a slight illness and made a terrific hit, we hear. . . . The Ballet Theatre held a reception in its new quarters on 53rd Street shortly after returning from their Chicago Civic Opera season and just everybody attended. . . . The Paul Haakons are the proud parents of a ballerina. . . . Her name is Paula and she arrived New Year's Eve. . . . The Denis King Musical that set somebody back about $150,000 and changed its name so many times we can't remember any of them, lowered the curtain for the last time in Philadelphia. Viola Essen was the dancing star. Too bad for Broadway would probably like her. Incidentally she's now a redhead. . . . Catherine Littlefield had to leave her post as choreographer of the Broadway Musical, *Crazy With The Heat,* to take her own ballet company out on its scheduled sixteen week tour. They opened in Baltimore, January 11. Good Luck La Littlefield and your Philadelphia All American Ballet Co. . . . Charles Ewing has joined the San Carlo Opera Ballet with Lucien Prideaux and Lydia Arlova. They too are having a sixteen week tour. . . . Paul Haakon is opening at the Music Hall after *Philadelphia Story* ends, if ever. . . .

•

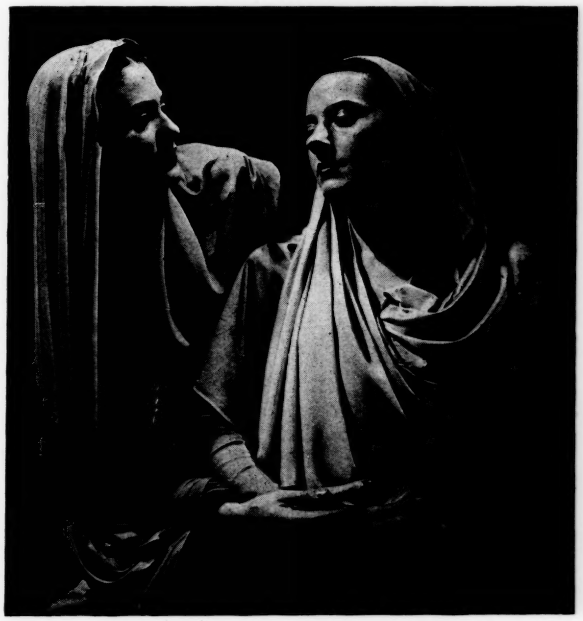
THE GERTRUDE LAWRENCE play with music, *Lady In The Dark,* opened in New York January 23 much to the delight of all the critics and the cast. It was postponed a week due to Miss Lawrence's illness. Midge Fielding is putting the show together at the Copacabana. . . . Lotte Goslar, the Viennese dancer, was featured in Erwin Piscato's production of King Lear at the Studio Theatre of the New School of Social Research. . . . Miriam Marmein, American mime and dancer, is making a tour from New York to Los Angeles and back during January. . . . Alexis Rotov is opening at the Royal Palms, Miami, in a dance satire. . . . RKO has relented and will allow the famous Hartmans to dance in the picture version of *Sunny* although they had originally signed the dancing duo to do dramatic roles. . . . Martha Raye has been seen a lot skating on the Rockefeller Center ice pond between performances of *Hold On To Your Hats.* This show is scheduled to close in about two weeks. . . . The Dance Theatre of the Y.M.H.A. presented Louis Horst in a lecture demonstration assisted by members of the Martha Graham group January 12. . . . The International Casino Revue opened at the Palace Theatre in Columbus, Ohio, in late December and will tour throughout the middlewest and eastern states.

•

THE MUSEUM OF MODERN Art Dance Archives under the direction of Paul Magriel opened the first Pavlova exhibition ever held in the country January 8 and will be available to the public through the month of January. The collection on display includes five sculptures by Paul de Boulongue and Georges Lavroff, two porcelain statuettes of Pavlova as the Dragonfly modelled by the dancer herself, and two bronzes by Malvina Hoffman. Students of the dance will no doubt find the most interesting part of the exhibition a comprehensive group of photographs tracing Pavlova's career from the Imperial Theatre School to her last tour. . . . After a run of seventy-nine performances the Original Ballet Russe closed its engagement at the 51st Street Theatre January 12. Combining this engagement with that of the Monte Carlo Company a record has been made for Russian Ballet in New York with a total season of 13 weeks. The Original Ballet Russe returned to New York January 22 for a post-season week and presented George Balanchine's newest creation, *Balustrade,* based upon Stravinsky's Violin Concerto and conducted by the composer. The stars of this glamorous performance were Irina Baranova, Tamara Toumanova and Tatiana Riabouchinska. . . . Jane Deering the ballet and Spanish dancer who was held over for eighteen months at the El Chico has just completed an engagement at the Copacabana. . . . The Graff Ballet, all of whose members are Chicagoans, will make its first appearance in its hometown in over two years when they play the Goodman Theatre February 5, 6, 7, and 8. . . . Hans Weiner and Erika Thimey will be presented in Modern Theatre Dance at the new Hans Weiner Studio Hall in Boston February 14 and 15. La Meri will make her Boston debut on the same series January 31 and February 1.

•

BARBARA PERRY, formerly of the West Coast Ziegfeld Follies is being currently featured along with the Chester Hale Girls at the Grand Casino Nacional, Havana. . . . Polly Korchien has invited Miss Juana de Laban, a member of her concert group, to conduct a course in Laban Dance Notation at her studio on 56th Street. She will teach the Rudolph de Laban system of notation which has lately been adopted by several of the more prominent modern dancers. . . . After two postponements the Ballet Theatre will open its New York engagement February 11 at the Majestic Theatre. The continued delay is due to a re-orchestration of all the music to permit its use by a smaller orchestra, we hear. . . . Helen Tamiris will present Sunday Evening concerts at her studio during February. Erik Walz will again be her partner. . . . Madame Sonia Serova will be the Production Manager and choreographer of the Ice Carnival to be held at Madison Square Garden from March 28 to April 2. Mme. Serova will also direct the numbers for the Princeton Ice Show to be held February 8 at Baker Field, Princeton, N. J. . . . Madame Adeline Genee conducted the RAD exams in Ottawa, Canada and returned to New York in time for the Pavlova Memorial performance. . . . Anna Sokolow and her group will give their only New York recital of the season at the Mansfield Theatre March 3.



MARTHE KREUGER and ATTY VAN DEN BERG
appearing together in concert

DANSEUR

THE STORY OF

MY DANCING DAYS

by **JULIAN FRANCESCO**

By the time the dancers were ready for a showing we had put considerable time, energy, and money into the venture. We felt, however, that at last we had something the bored Parisians would like. The authenticity of Naomi's choreography would at least merit their consideration.

At the Gaumont Palace, a huge cinema theatre, our well-known American dancer, Doris Niles, was enjoying a sensational success. I went back-stage to see her. Though she had never seen any of us before, Doris Niles very graciously introduced me to the manager of the theatre. He consented to attend a dress rehearsal of our troupe with a view toward engaging us for a week or two. Since my American friends had invested considerable money in costumes and rehearsal expenses I invited them to be present also for the big event.

An impromptu throne for the Javanese deity was hurriedly improvised out of an old crate found lying about the studio.

The important manager of the movie emporium arrived with an escort of three assistant managers to view the Javanese spectacle. We treated them with the greatest respect. Even the six French girls were present for the rehearsal showing. (An unexpected record for French girls.) The music began. The Russian woman who played the piano for us could really swing those Oriental melodies. The six girls danced well. Naomi and her gorgeous eyes transported our little audience into the far away land of Javanese enchantment. Sitting atop the crate and squinting through my Oriental make-up, I watched it all very critically. Judging from the expression of interest and joy on the face of the manager, the contract at this moment was as good as signed.

When the time came for the great and majestic deity to come to life my arms moved through a series of really impressive Oriental contortions.

The terrible god of the Orient began to rise upon his throne before descending the imaginary stairs to the temple floor . . . importantly . . . majestically . . . Without warning of any kind, the haughty Javanese god crashed through the top of the improvised throne. Only a pair of wildly struggling arms and feet were visible to the audience as I struggled desperately to free myself from the confining depths of that old crate.

Our little but important audience joined the ensemble girls in a loud outburst of uncontrollable laughter. I remained immovably wedged in the bottom of that fickle box until they pulled me out.

As soon as he could regain sufficient composure, the important manager of the Gaumont Palace walked pompously out of the studio, followed by his three still giggling assistants.

My unexpected plunge through the improvised throne ended all chance of getting our Javanese ballet engaged for a run at the famous Parisian cinema palace.

Theatrical agents, known in Paris as "impressarios," were exceedingly difficult to contact without a personal letter of introduction. Besieged on all sides by a surplus of talent from all over the world these impressarios had been forced to take refuge behind closed doors. The only way to get an audition was through an introduction from someone well known to them. It amounted to a great personal favor when an interview was granted at all.

My efforts to contact the most important impressario in Paris, M. Mayer, had been futile until I met a young French actor playing at the Theatre Sarah Bernhardt who one day handed me a note to Mlle. Jeanne Grumbach, a famous French actress who in turn gave me a letter of introduction to the powerful M. Mayer. Within a few days all arrangements had been completed with him for an audition. This time no rickety crate would be hastily selected for a "throne."

All of us were overjoyed at this unexpected good fortune, including the Russian woman who played the piano for us. M. Mayer could, if he chose, make us the sensation of Paris overnight. We rehearsed day and night to perfect our dances down to the last detail.

Before the critical eyes of M. Mayer the audition went off perfectly. M. Mayer impressed and satisfied with our novel Javanese ballet called me to his side.

"Bravo, Francesco," he exclaimed, "I'm certain you have a success here. I will send you and your dancers to Italy for a six months' tour. After that you will dance in Paris. Come to my office about ten tomorrow morning. Bring pictures of yourself and your group with you."

We were on our way, at last, to the top.

I dashed to the upstairs dressing-rooms to relay the good news to the other dancers. After changing into my street clothes I descended again to the studio. M. Mayer was disinterestedly watching a pair of dancers who seemed extremely amateurish.

The next morning I set out with a light heart for M. Mayer's offices. Today, I thought, the doors leading to the impressario's sanctuary would be opened to me. Arriving at the office shortly aften ten o'clock, the outer secretary told me to be seated. Ten minutes passed; then twenty. After a half hour of waiting I began to be impatient. M. Mayer was certainly in his office. Very possibly he had an important conference with some world-famous star of the stage.

When the door of the inner office finally opened a smartly attired woman strutted out of M. Mayer's office. The haughty smile of conquest on her beautiful face indicated that she carried a freshly signed contract in her hand. She was the woman of an inferior dance team that had followed our own audition the day before!

"Come in Monsieur Francesco," greeted the impressario with a welcoming smile. He closed the door behind us. When we were seated he spoke again with the authority of an infallable critic of art.

"You are an excellent danseur," he began, "but you know yourself that the girls dancing with you are not experienced danseuses."

"Yes," I agreed meekly, "I know, but with a few months of performing these girls will be among the best."

"They are out of the question," M. Mayer went on with some impatience, "I will give you a contract for three days at Biarritz to perform there yourself. The salary will be a thousand francs for the three days."

Feeling that further argument at the time would be futile I accepted the three-day engagement hoping that by so doing I might persuade the impressario at some future time to give the entire troupe a chance.

At the studio later in the day Laomi and the six girls pressed me for details of the interview. The Russian pianist sulked strangely in a corner.

"When do we start for Italy?"

"We don't. The whole thing's off."

"Why? What happened?"

"Don't ask me!"

Shortly afterward one of the girls drew me aside.

"I know why we didn't get the contract," she whispered glancing at the sulking Russian pianist, "I stayed in the studio after our audition to fix one of my shoes. Those dancers who followed us are good friends of our Russian pianist! After the rest of you went upstairs she cornered Monsieur Mayer, begging him to see her friends. She said they had just returned from a two-year engagement in Russia where they had enjoyed a "tremendous success." Monsieur Mayer finally consented to watch them perform. He started to leave after they had finished dancing but our "faithful" pianist cornered him again. Then she gave him an earful about our dancing, how inexperienced we were, no stage presence and all that sort of thing. Her friends, she claimed, were different, they were proven successes, they had experience, beauty, glamour, precision, and so on . . . ."

The French girl repeated word for word the Russian woman's treachery. She had double-crossed us to promote her countrymen. The game had worked . . . only too well. There was nothing we could do now to correct her skillfully manipulated bit of intrigue. The Russian pianist was dismissed at once, of course, but the plan of presenting a strikingly original and authentic Javanese ballet had to be forsaken with a complete and final loss of all the time and money that had been invested.

Alone at Biarritz I danced the "Dance of Fire" and the "Jack-in-the-Box" at the famous Casino. The thousand francs thus earned made me a "millionaire" for a while.

The mighty Diaghilev Ballet Russe arrived in Paris in the Spring.

Opening night at the Diaghilev Ballet proved to be a sensation. The entire audience went into an uproar over a controversy concerning the "artistic value and origin" of a particular ballet. Pamphlets floated down upon the audience from the galleries; a battle took place between several men in one of the lower boxes; police swarmed through the aisles in combat with yelling and screaming antagonists; everyone joined the melee though few knew what it was all about. During this riot the dancers went on performing on the stage. The orchestra continued to play in spite of the fearsome din and clatter out front. The curtain had to be lowered when it seemed the entire fracas would get out of control. A lone spokesman appeared upon the stage to plead for peace so that the ballet might be fairly judged upon its own merits. The audience quieted down. The curtain went up again. In the end the ballet received a tremendous ovation from the audience. The newspapers carried big headlines about the riot—and all Paris knew that the Diaghilev Ballet Russe was in town again.

(*Continued next month*)

BULLETIN

DANCING MASTERS of AMERICA, Inc.

by WALTER U. SOBY

A VETERAN IN THE BUSINESS

WHAT age should a person be to be accepted by the general public as a teacher of dancing? Is a dance teacher too young to be teaching at fourteen or too old at forty? At what age should teachers be expected to retire? Is it, once a dance teacher always a dance teacher? Many young girls who teach dancing get married and after a year or two go "back into the business." Other teachers continue in the business for years. Their place in a community is important. During their careers, they teach the parents, then the parents' children, and even the children's children. Others just teach for a few years after graduating from High School and retire in a short time.

To be in business for 51 years is the record achieved by George W. Smith of Columbus, Ohio, who celebrated his eightieth birthday on Christmas Day. While he has not taught dancing during his entire career he has conducted a roller skating rink in the same location for over 51 years and they do teach waltzing, two stepping, schottische, etc., on roller skates. Mr. Smith has been in the amusement business for 51 years. Mr. Smith joined the DMA in 1892, at one time was Secretary, and is now an Honorary Member of the D. M. of A. In reply to our inquiry he said: "In regard to when I was Secretary, etc., I will have to take the time to go back and look that up. I live very little in the past, always the future for me. That is what helps to keep me young." Mrs. Smith has charge of the social party end of the business and it is interesting to note that her department ran close to $10,000 the past season and they are going stronger this year. Mr. and Mrs. Smith are to be congratulated.

Under the heading of a "Veteran in the Business," we herewith pay tribute to one of the world's greatest dancers, Anna Pavlova, the anniversary of whose death occurs in January. No one in the dance profession has attracted such world-wide fame an did the immortal Pavlova. A true artist of the Ballet, she traveled to all corners of the earth. Those of us old enough to remember her will never forget her *"Dying Swan"* which others have tried so unsuccessfully to imitate. Her death in 1931 was a great shock to the dance world. A true veteran of the Ballet, gone but not forgotten.

DEA XMAS SESSION

The Dance Educators of America (DMA Affiliate No. 24) held its annual One Day Xmas Session Sunday, December 29, in the Florentine Ballroom of the Hotel Park Central in New York. On the faculty were Sara Mildred Strauss, Johnny Mattison, Evelyn Rita Jantzer, Hilda Butsova, Frances Gudie, Mildred Drewes, Maria Yurieva Swoboda, Thomas E. Parson, Juanita Rios, Bill and Lynn Meeker and A. J. Weber.

Officers and directors elected in November to serve during 1941 were administered the oath of office with an impressive ceremony conducted by William T. Murphy, Assistant Sergeant-at-Arms of the DEA and President of the Boston Club. Taking the oath were: Mary O'Moore, President; Adolph Blome, 1st Vice-President; Evelyn Rita Jantzer, 2nd Vice-President; Genevieve Hageman, 3rd Vice-President; Thomas E. Parson, Secretary Treasurer; Virginia Wheeler, Phyllis Henne Eastwood and Evelyn G. Boardman, Directors for one year, and Frank Howell, Sergeant-at-Arms. Incumbent Directors are Margaret Burton Inslee and Renee P. Hill. Delegates to the Board of Directors of the DMA are Thomas E. Parson, Mary O'Moore, Margaret Burton Inslee and Adolph Blome.

The next meeting of the DEA will be held Sunday, January 26, at the Park Central. The program includes discussions on Tap, Ballroom and American Fold Dance Terminology, to be conducted by Bill Pillich, Thomas E. Parson, and Don Chambers.

Ceremonies welcoming the members of the Northeastern New York State Council and the Dancing Teachers Club of Rhode Island into the DEA will also be observed. The clubs recently surrendered their charter of affiliation with the DMA to become a part of the Dance Educators of America.

• CLEVELAND OHIO CLUB

The Akron teachers, members of the Cleveland Ohio Club sponsored a benefit ball, a four star event at Clement Browne's Studio, Akron, on Sunday Evening, January 12. Several Akron teachers gave their version of the Rumba, Tango, La Conga and a new dance called the Akron Steal. Music was furnished by Browne Studio Orchestra.

• FLORIDA

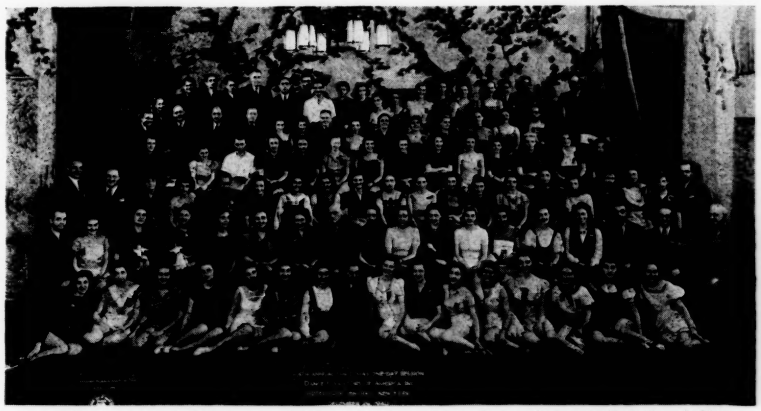
The Florida Society of Teachers of Dancing held their annual Convention in December at Coral Gables. The following officers were elected at the Convention: Morrelle Buchanan, President; Rose Schneider, 1st Vice President; Mildred J. Lauger, 2nd Vice President; Mrs. Grace A. Thomas, Secretary-Treasurer; District Governor for the North, President Buchanan; South and East, Lola Richard Zane, and West, Myrtle Byron.

• LOUISIANA ASSOCIATION

The Louisiana Association held their annual two day Convention, Dec. 29 and 30, at New Orleans, with Ivan Tarasoff and Jack Dayton, who also taught at the Texas Association Convention, as guest teachers. Mr. Dayton compoesd a Sugar Bowl Stomp which received a great deal of publicity. He stayed over an extra day to do the dance for the Governor of Tennessee, with Miss Doris Webre, in the Blue Room of the Roosevelt Hotel.

The election of officers took place on Dec. 30, with Hazel Nuss elected President; William Seruntine, 1st Vice President; Miss Charley Randolph, 2nd Vice President; Miss Marie Laurent, Secretary, and Shirley Bernissant, Treasurer. The executive committee includes Marietta Swanson, Josephine Cas-

(*Continued on page* 29)



Officers of the DEA (second row center) and teachers who attended the club's one-day Christmas session

STUDENT AND STUDIO

• NEW YORK, N. Y.—Nadja (Beatrice Wanger) who has just recently returned from Paris, long known as a dancer and a friend of dancers, will conduct a group at the Albertina Rasch Studio on Friday evenings. This course will attempt to guide the student in mental as well as physical development. •

Dorita Imperio, now that her baby is a few months old and boasts two teeth, has resumed her teaching at the Swoboda School.

•

Boris Novikoff, director of the School of Russian American Ballet, announces the opening of a new season for students. For a short period after the New Year, complimentary tryouts will be given to students who are planning on future professional work. These tryouts involve no obligation, and will determine the type of dancing best suited to the pupil, as well as the amount of talent he possesses.

•

Dean Goodelle, who has danced, taught, and studied in both this country and abroad, has joined the staff of the Donald Sawyer Studios. . . . Donald Sawyer and Vera Shea recently appeared at the restaurant, Radio Frank's, in New York. . . . Jimmy Ormonde is the proud father of a nine pound boy born in November at DuBois, Pa.

Judges and Winners of the Swoboda Scholarship Contest: DORITA IMPERIO, AL ALTMAN, *Eastern Talent Scout Executive for M. G. M.*, PATRICIA BOWMAN, MARTHA KRUEGER, *and* BETTY BRUCE. *Winners*—MARY ELLEN TERRY, ROBERT ELLISON, FRANKIE DAY.

Rose Mitchell will present a dance concert at the Master Institute Theatre on February 8.

Each Saturday and Sunday evening, Doris Humphrey and Charles Weidman present programs from their repertory at their new studio-theatre.

HONOR ROLL

A. Marilyn Fahrenholz of Eaton, Ohio, tap and ballet pupil of the KOLP SCHOOL OF DANCING, *Richmond, Ind. B. Jean and Joan Anderson, talented twin pupils of* ELSIE T. OLSON, *Providence, R. I. C.* LILLAFRANCES VILES, *teacher and dancer of Hyde Park, Mass.*

Again this year, Miss Frances L. Chalif and Mr. Amos L. Chalif have been asked to participate in the program for the President's Birthday Ball in Washington, D. C.

•

On January 17, a fourth generation of dance teachers was born to Mr. and Mrs. John Zea (Doris Weber, daughter of Mr. and Mrs. A. J. Weber of Brooklyn). Frances Bough Zea is named after her grandmother.

•

Margaret B. Inslee had one hundred children in a number called Playmate presented on the Colony Home program at the Waldorf-Astoria on December 6.

•

On Thursdays, February 13 and March 13, "Squares and Rounds," under the direction of Don Chambers, announces "open house."

• SOUTH ORANGE, N. J.—On January 18 at the Marshall School, an exhibition of dancing was given by the Leona Turner School of Dancing. Awards were made to pupils with record attendance.

• PROVIDENCE, R. I.—At a recent meeting of the Dancing Teachers Club of R. I., Affiliated Club No. 9, the following officers were elected for the coming year: Mrs. Doris Gonyea, President; Miss Mildred E. Bates, 1st Vice President; Miss Kay Merwin, 2nd Vice President; Mr. Matthew A. McDermott, Secretary; Mrs. Etta Dugan, Treasurer, and Mr. John Dugan, Delegate.

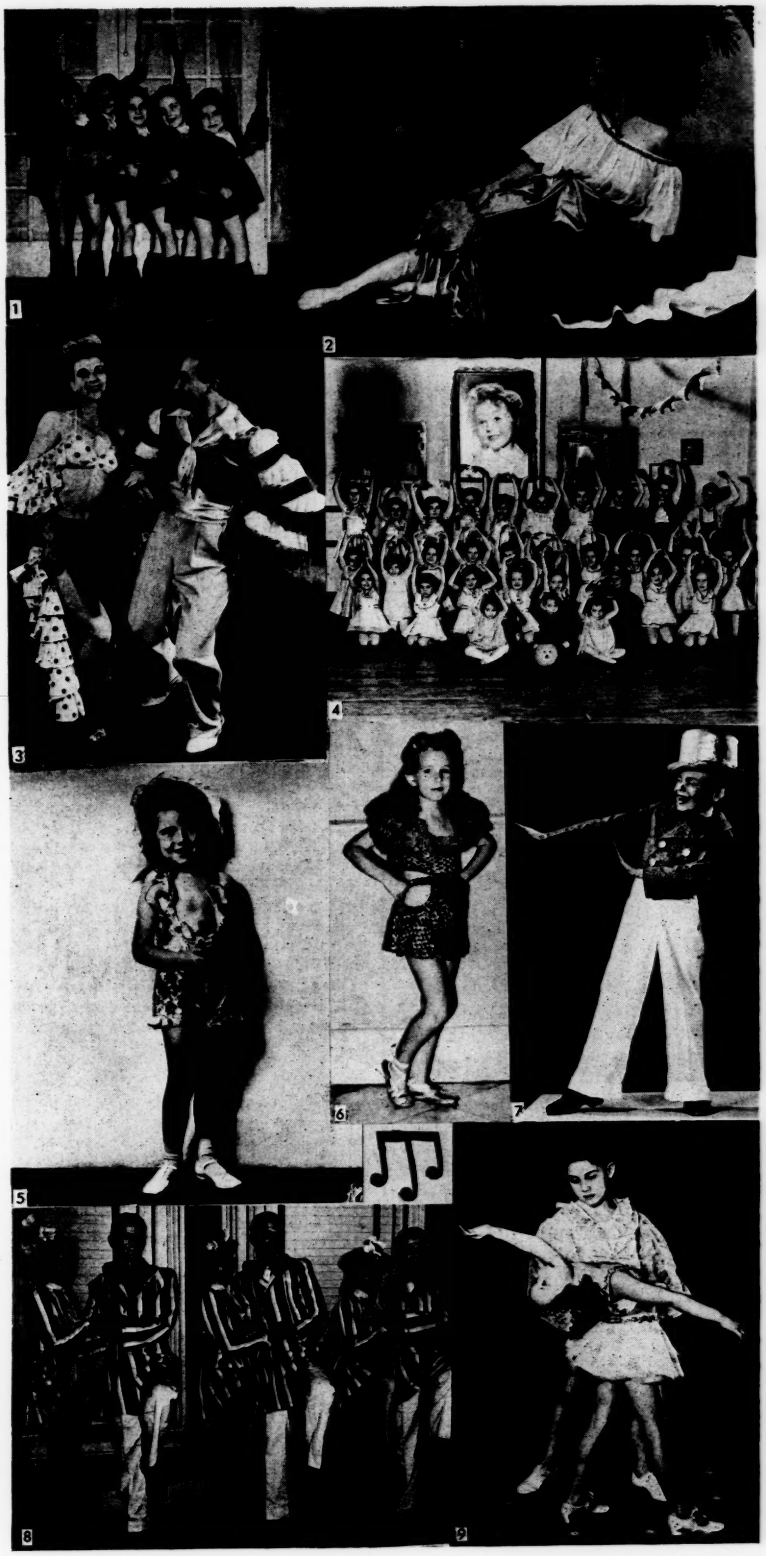
•

June Koch, of the Elsie T. Olson Dance Studio, was so well liked when she performed at the Hotel Miller not long ago that she has been engaged to appear at the Hotel Statler in Boston in the early spring.

• PHILADELPHIA, Pa.—Correction in January issue, page 19, picture 3: Jane Reilly and John Geraci are pupils of the Lou-Ellen School of Dancing.

HONOR ROLL

1. *Harriet Frieberg, Marlene Desipio, Annamarie Yanetti, Delores Contino, Lila Lee Washlick, Joyce Lazowick, pupils of the* LOU-ELLEN SCHOOL OF DANCING, *Philadelphia, Penna., doing a Jockey Tap Number.* 2. *Mary Alice Holmes, popular dancer of the* DOROTHY BOLM SCHOOL, *Macomb, Miss. and New Orleans, La.* 3. *Raydon & Rogers, an action picture by Sully from their professional Conga routine by* LARRY SIMONDS OF MODERNISTIC STUDIOS, *Providence, R. I.* 4. *Halloween Party at* PETROFF SLABY SCHOOL, *Milwaukee, given for younger classes in ballet and tap.* 5. *June Koch, reader and dancer, pupil of* ELSIE T. OLSON DANCE STUDIO, *Providence, R. I.* 6. *Barbara Jean Bryant, petite young ballet dancer of the* IRMA HART CARRIER SCHOOL OF THE DANCE, *Havana, Cuba.* 7. *Ray McKnight, talented juvenile performer of the* SHRADER STUDIOS, *Charleston, W. Va.* 8. *Scatterbrain, an original comedy number created by* ELIZABETH BRYANT COMBS, *Nashville, Tenn., which has been presented in all the city's leading night spots. Left to right: Alpha Noah and Jack Perkenson, Elsie Frahm, Gene Fudge, Beverley Harrington and Harry Frahm (John E. Hood).* 9. *Elaine Albrecht and Kenneth Rehm, adagio, acrobatic and tap pupils of* DOROTHY KAISER, *Glendale, L. I.*



• ATTLEBORO, Mass.—The pupils of the Janet White School of the Dance were entertained by their teacher at a Christmas party on December 20 and 21. A large attendance of proud mothers was reported.

• ARLINGTON, Mass.—Under the auspices of the Columbia Lecture Bureau, Mr. Russel Curry of the Curry School of the Dance, with his partner, Miss Dorothy Brackett of Newton, gave a lecture demonstration on dancing recently before the Foxboro, Mass., Woman's Club. . . . Also, Mr. Curry and Miss Brackett had an audition arranged for them by CBS before a group of night club agents and program chairmen in New York.

• WASHINGTON, D. C.—The National Capitol Dance Association held a most successful meeting at the LeRoy Thayer Studios on January 19, in Washington. The February meeting will be held in the new studio of Miss Julia Mildred Harper in Richmond, Va.

• CHICAGO, Ill.—Anne Rudolph and her group will give a demonstration of Anrudics and a Dance Concert February 1 at the Milwaukee Art Institute. . . . On February 23, Anne Rudolph and her lay motion choir will give a concert at the Goodman Theatre in Chicago. . . . Josephine Ubrey, an assistant as well as a former pupil of Anne Rudolph's, has left Chicago to teach Anrudics in Mexico.

• RENO, Nev.—Mr. Miessner, formerly a pupil of the Ernest Belcher Studios in Los Angeles, and the Chalif School in New York, has recently opened his own studio, The Riverside School of Dancing.

• LOS ANGELES, Calif.—On January 15, Maurice Kosloff started a personal appearance tour with his group of sixteen Maurice Kosloff dancers.

•

Ernest Belcher reports that Kay Katya and Kay opened at the Casa Manana on January 17.

DANCE EVENTS REVIEWED

(*Continued from page* 19)

there are some effective scenes: *War Dance for Wooden Indians,* in which David Nillo is splendid as The Indian Chief; *In An Eighteenth Century Drawing Room,* which gives Antony Tudor an opportunity for lots of fun as Ami under the influence of liquor; and *Powerhouse* (*Broadway*), danced splendidly by Anton Dolin, as Brother, and Nana Gollner, as Sister. Dolin does some fine leaps in this episode. Unfortunately, however, *Powerhouse* starts with more brilliance than it ends with. The costumes and sets deserve honorable mention; and *Quintet* was enthusiastically accepted by the public.

Dark Elegies, choreographed by Antony Tudor, to the music of Gustav Mahler, is a morbid expression of the spirit and resignation of people working the land. Nina Stroganova and Miriam Golden dance their roles well, and Antony Tudor and Hugh Laing give fine interpretations, but somehow, I feel that there is something lacking in this ballet.

Billy the Kid, with choreography by Eugene Loring, and music by Aaron Copland, is a beautiful, crisp ballet which at no time loses its interest. I think, perhaps, there is too much left to the imagination at times, and I would suggest that Eugene Loring remain in one costume throughout the ballet. I also see no reason for an artist to take the dual roles of Billy's Mother and His Sweetheart, especially as the Mother is a comparatively unimportant part and the arrangement only adds to the confusion. Eugene Loring as Billy the Kid is really superb; his movements are clear and his dancing precise. Richard Reed, as Pat Garret (Billy's friend) and Sheriff who finally kills Billy, is excellent, and David Nillo, as Alias who comes back as a different person each time to be killed by Billy, also gives an important performance. Dance Hall Girls by Misses Golden, Gomber, and Karniloff were well portrayed; Fernando Alonso rode an imaginary horse with zest and style; and Alicia Alonso danced with grace the role of Billy's Mexican Sweetheart.

The Ballet Theatre closed their season in Chicago on Sunday, December 15, giving their last performance to a large and enthusiastic audience. *Swan Lake,* with Stroganova and Dolin; *Billy the Kid,* with Loring, Reed, Nillo, and Alicia Alonso; *Bluebird,* with Conrad and Dolin; *Judgement of Paris,* with Karniloff, Sergava, Chase, Tudor, and Laing; and *Quintet,* with Gollner, Dolin, and all the principals, completed the somewhat lengthy but well received program.

•

PAUL DRAPER AND LARRY ADLER, *Civic Theatre, Chicago, Sunday, December 22.*

These fine artists gave their first combined concert to a full house on December 22, and it is a good combination—Draper's taps and Adler's harmonica. Larry Adler's playing is magnificent, and there are moments when his harmonica becomes a violin. Draper's taps are clear and defined in every number, but it is a pity that his face registers only one expression, that of a stone sphinx, and that he only has three movements with his arms. He is unquestionably a master of taps, but it is regretful that his numbers have only variety of timing, and not variety of style. He dances to different music, but his dances are the same repetition of movements. In *Gavotte* (Thomas), he starts off with a few Gavotte steps, and again he includes a Gavotte step as his final justification, but otherwise, it is not a Gavotte. Likewise in *Malaguena* (Lecuona), the beginning and the end is Spanish, but not the major part of the work. Paul Draper is a great dancer, but he could be so much greater if only his arrangements were better.

TAP NOVELTIES
by Eddie Hanf and Ruth Ingels
FREE Recordings of Dances Furnished with Notes by Mail
Write for information
EDDIE HANF
402 Ohio Bldg. Toledo, Ohio

JANET
"Dances That Charm"
Clear, Illustrated Descriptions
Brilliant Solos, Groups, Revues
Delightful Wee Folk Novelties
COMPLETE LESSON OUTLINES
JANET RECITATIVE DANCES and SONGS
Catalog for Postage
JANET STUDIO Springfield, Ill.

JACK MANNING'S
LATEST TAP ROUTINES
WHILE THEY LAST
12 numbers $5.00
Single copy $1.00
RHYTHM KINKS—Advanced Routine.
TREADIN'—Intermediate Stair Dance.
TWIRLING RHYTHM—Advanced.
TIN PAN ALLEY—Novelty Music Shop Patter Tap.
RHYTHM PREFERRED—Advanced.
CRICKET STRUT—Novelty Tap Routine.
TECHNIQUE VS. SWING—Novelty Patter Tap.
JUST TAPS—Intermediate.
POP GUN PARADE—Novelty Tap Dance for Children.
SIGNALS—Novelty—Wig-Wag.
TAPPIN' TIME, FOUNDATION TAP.
SOFT SHOE—Intermediate.
OTHER LISTS UPON REQUEST.
MRS. JACK MANNING
Box 10, American Dancer
250 W. 57th St., N. Y. C.

ORDER your SPRING work NOW
BILLY TRUEHART
15 YRS. SPECIALIST in MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
ALL TYPES DANCES—FREE CATALOG of 200 DISTINCTIVE ROUTINES
SPECIAL NEW NOVELTY NUMBERS
Dept. DF-41, Box 661, Hollywood, Calif.
(Where Dance Styles Originate)

Are YOU Planning YOUR Spring Pageant?
DON'T FORGET
DOROTHY LYNDALL'S PERSONAL DANCE SERVICE
6735 YUCCA STREET HOLLYWOOD, CAL.
For particulars see January issue of American Dancer

Please mention
THE AMERICAN DANCER
when replying to advertisers

WANTED
Prominent New York teacher of tap technique desires to share space with reliable studio in Times Square district. Or, would consider one or two teachers to share studio. Strictest confidence assured. Box 11, The American Dancer, 250 W. 57 St., N. Y.

Illinois Theatrical Shoe Co.
MANUFACTURERS AND RETAILERS
★
15 E. WASHINGTON ST.
Rooms 204-08 - Chicago
DEARBORN 7154

TEACHER'S MANUAL OF BALLROOM DANCING
by DOROTHY NORMAN CROPPER
"The most valuable and complete work for the ballroom teacher I have ever seen."
—THOMAS PARSON
Ballroom Editor, THE AMERICAN DANCER
Body Mechanics, Ballroom Dance Fundamentals, Music, Ballroom Hints, Tango, Rumba, Foreign Dances, Etiquette and Decorum, Cotillion Figures, Dance Combinations, Conducting, organizing and advertising classes.
The only complete manual for the ballroom teacher
$2.50
* * *
DANCE DICTIONARY
Containing ballet, tap, acrobatic and ballroom terms
Complete! Accurate!
compiled by
DOROTHY NORMAN CROPPER
$1.50
Special Offer on Both Books $3.50
NO C.O.D.'S
IHRA PUBLISHING CO.
250 West 57th St., New York, N. Y.

The Recital Season Is Not Far Off...

PREPARE!

Every sign indicates that this will be a successful year . . . a year in which dance schools will get their share of the billions being spent all over the country. This year we are featuring a large variety of new military effects in keeping with the trend of the times.

Prepare NOW to make your schools' recital the talk of your community. Let Maharam show you how to create glorious costumes and exciting stage effects. Plan ahead . . . PREPARE with the many Maharam FREE services offered in the coupon below.

Write TODAY

Reserve your Free Copy of Maharam's NEW 1941 (12th Edition) Costume Fabric Revue. Bigger and better than ever. USE THE COUPON!

Buy Direct *"The House of Service"*

MAHARAM
FABRIC CORPORATION

- **NEW YORK** 130 W. 46th St.
- **CHICAGO** 6 East Lake St.
- **St. LOUIS** 915 Olive St.
- **LOS ANGELES** 819 Santee St.
- **SAN FRANCISCO** 830 Market St.

New Foundation Pattern!

"The South American Way". Ideal for RHUMBA, SPANISH, MEXICAN PEASANT, LA CONGA, and LATIN AMERICAN Costumes. Add it to your present set of Foundation Patterns. Sizes 6 to 16.

MAHARAM Fabric Corp., (Dept. A.) 130 W. 46th St., N. Y. C.
Please send me:

- ☐ **FREE**—New 12th Edition **COSTUME FABRIC REVUE.**
- ☐ **76 COSTUME DESIGNS** in 2 books for $1.50.
- ☐ **FOUNDATION PATTERNS** 20c each (6 for $1.00).
- ☐ **FREE**—BOOKLETS OF **READY-TO-WEAR COSTUMES.**
- ☐ Information of **MATEX GLOW.**

Full Name of School .....
By .....
Full Address .....
City..... State.....

..... No. of Pupils
..... Dates of Recital

SUPPORTED ADAGIO

(*Continued from page* 14)

perfect *adagio*. Unless you know the correct line of the arms in relation to the *arabesque*, you cannot achieve the perfect harmony of line that is so essential. You hold your partner's arms in an *arabesque*. You support her *à la second*. It is mainly to you that she looks to see that the position of the supporting arm is correct. Too far forward or too far back, and she has first to struggle to keep her balance and, secondly, all beauty of line is gone.

It is just as important for the male dancer to be able to dance as the female. On many occasions I have heard the remark, "Oh, he's very strong, not yet a good dancer, but he can do it easily. He lifts so well."

Let me say here that while strength certainly has a great deal to do with the achievement of supported *adagio*, it is by no means all-important. I am not particularly strong. I have no real strength in my arms. I could not lift a heavy iron weight any more than any other average person. To my mind, the chief strength in lifting is to know *when* to lift, like the follow-through in tennis. As your partner does a *relevé* or an *ensemble*, which is the usual preparation for a lift, have your hands in readiness round her waist, but first allow the effect of her natural elevation to extend itself practically to its full and then continue the lift with your own powers. In this way, you can achieve what is so beautiful to watch—a slow lift instead of the usual, and so-often-seen, jerk.

This was taught me by Vilzak in 1924, or rather, I learned it by carefully watching him during the Russian Ballet seasons at Monte Carlo.

To Nicholas Legat I owe my first lessons in *adagio*, but the dance has become so complicated since then that one has to go on learning, though the groundwork of learning the difficult Tchaikowsky *adagios* will always stand a dancer in need. Once these are mastered, you have found the right road to success in this difficult art of partnering.

Now once having learned how to lift your partner, learn how to put her down. Place her lightly onto her valuable and delicate toes. And this is where the male must keep his reserve strength. Too often is the fact forgotten that after lifting your partner, she has to be put down again. All strength is gone with the lift. None is kept for the descent. And so a thud and a bruised toe-nail is often the inevitable result. Too many of these accidents, and you are not too popular with your ballerina.

I always try to bear in mind that the stage onto which I place my partner after a lift is really an inch or two higher than it appears to be. I try to place my dancer's toes onto the stage and yet allow no weight to be upon them. Never, when I am holding my partner by the waist, do I allow her full weight to be upon her legs and toes. I try to hold her as though an invisible wire were pulling her up again into the air. In this way all strain is taken from her and a much-needed moment of rest is insured. She will be—or anyhow she ought to be—grateful.

Remember never to pinch when your hands are around her waist. Hold and lift with the extended hand. Don't grab a portion of waist flesh. It hurts—and is not appreciated!

For a long carrying lift from one side of the stage to the other, once the actual lift is accomplished, it will help considerably if a quick change of hand position is made. Both hands should be placed first at the two sides of the waist, then the preparation, next the lift and then quickly slide the hands to the front of your partner's waist. The body is then far easier to support.

There are a hundred and one little tricks to know and learn, difficult to explain by writing, only easy to teach if one knows them.

To conclude this article the following brief points may be useful to know and remember.

Do not allow your partner to put safety pins in her dress. Your hands can be torn to pieces with the evolution of a quick *pirouette*. Mine were once, so I know.

Always rehearse at least once in the *tutu* (ballet dress) to be worn at the actual performance.

Always look to see if your partner has on new point (toe) shoes. It is surprising how much quicker a *pirouette* can be made if they are new, how much slower if they are old.

Unless supremely confident of yourself and one's partner, never try to see how many *pirouettes* can be accomplished. If three turns are uncertain and two certain, do two. The termination of an *adagio* is often the climax achieved by a perfectly supported turn more often than not finishing in an *arabesque*. "Two and clean" is better than "Three with a shove!"

Never take your eye from your partner. Although your back may be turned to her, in some cases for quite long passages of music—"Lac des Cygnes" for instance—mentally you should be executing her movements, though physically you may be expressing something else. In this way a harmony of movement is kept between the two *artistes* and the *adagio* is unbroken, still continuing its unison of movement.

Don't lean on your partner. It is for her to lean on you. Stand firmly on your two legs. Forget the fifth position or any other. Just be natural.

Don't try to take up dancing position. Just be the gallant, manly cavalier. Leave the poses to the ballerina. By this I don't want to imply that the classical male dancer should become for this period a clumsy tumbler, but on these occasions, let him show himself with all the manly strength he has to exhibit, thereby contrasting himself with the lightness and grace that should be the quality of his ballerina.

Sacrifice your own personal conceit of costume if it impedes you in any way to achieve perfect freedom of arm movement. That is so essential.

Above all, remember that for those minutes you have all the responsibility and worry, but you are not looked at, cared about or applauded. You have just the knowledge, when the applause has died down, that it has all gone off well to your own satisfaction, and you have done your bit.

Join In The Swing
Buy Batons From KLING

Dance studios throughout the country have accepted baton instruction as an essential part of their work.

Baton numbers add zest and flash to every recital.

In keeping with a superb line of dance footwear, KLING'S present a most complete stock of fine batons.

STUDENT BATON

A precision-balanced baton for practice. Genuine heavy-chrome plated shaft, highly polished, weather resisting lustre. Round tuf-rubber ball and tip. Priced at only

$2.00

FLASH BATON

New processed method of fabricating glittering pearl over a steel shaft makes this a truly brilliant baton. Knick-proof surface will not chip. Rubber ball and tip. Price

$5.00

LEARN THE NEW ART OF FLAG SWINGING

These new WFL Swing Flags are made especially for an art that is rapidly gaining popularity. Be the first in your city to adopt it! Free instructions fully covering basic movements are supplied with the purchase of each WFL Swing Flag.
Steel shaft—model complete, $7.00. Wood shaft—model complete, $4.50.

Write for complete baton folders and shoe catalog.

KLING'S THEATRICAL SHOE CO.

209 South State St. Chicago, Ill.
Dept. AD

CLASSIFIED

FOR SALE

Portfolio containing 25 pieces of rare old music published between 1840 and 1880. Many covers with lithographs of Elssler, Carrito, Celeste, Taglioni, etc. Price $35.00. May be seen at the offices of THE AMERICAN DANCER, 250 West 57th St. Write Box 218 for further description.

STUDIO FOR RENT

Unusually large studio available. Ideal for classes or group rehearsals. Special monthly rates. Secretarial service, dressing rooms, showers, etc. West 56th St., New York. Box G-20.

BENJAMIN ZEMACH

Sunday afternoon 3:30
February 2—February 9
Tickets: 50c - 75c - $1.00
Mail and Phone Orders Accepted
Y.M.H.A. 92nd & Lex. Ave. ATwater 9-2400

D.M.A. BULLETIN

(*Continued from page 23*)

trogiovanni, Shirley Cater, Genevieve McAuliffe and Roberta Gross. The Convention was very well attended and closed with a banquet, floor show, and dance. Dick Mackenroth was master of ceremonies and installing officer. The Louisiana Assn., which is incorporated under the state laws of La., have adopted the new D. M. of A. Examination. While enroute to the Louisiana Convention from Natchez, Miss McAuliffe met with a terrible auto accident, a head-on collision which killed her mother outright. Miss McAuliffe was badly cut up.

• TEXAS ASSOCIATION

The Texas Association Teachers of Dancing held its 10th annual Convention in Fort Worth, December 26 to 29 at the Texas Hotel. Ivan Tarasoff was ballet master, and Jack Dayton of West Palm Beach, Fla., formerly of New York, taught excellent tap routines. Texas teachers on the faculty were: Denard Haden, modern; Billy Nation, ballroom; Dorothy Bonner, novelty; Camille Long, acrobatics; Annette Duval, children's dances.

The Convention opened with a board meeting Thursday, December 26, and followed by a banquet in "The Den," night club of the hotel. The floor show was given by the most advanced pupils of some of the teachers. The "Big Show of Dance Numbers" presented by the various members and their pupils was given in the beautiful new Will Rogers Memorial Municipal Auditorium with Virginia Self as master of ceremonies.

The newly elected officers are: President, Virginia Self, Dallas; 1st Vice President, Elmer Wheatly, Waco; 2nd Vice President, Denard Haden, Nacogodoches; Corresponding Secretary, Carolyn Lee, Fort Worth; Secretary-Treasurer, Camille Long, Austin; Board Member to serve 3 years, G. B. McKinney, Jr., Denison; Board Member to serve 2 years, Mary Rose Jones, Del Rio; Board Member to serve 1 year, Judith Sproule, Beaumont; Junior Past President, Frances Bleeker, Ft. Worth.

The next Convention in 1941 will be held in San Antonio. Maria Domina of Ft. Worth was obligated during the Convention, and accepted as a new member. Members of the TATD Club 11, who attended the Convention were: Charles Baker, Sam Bernard, Frances Bleeker, Dorothy Bonner, Maria Domina, Annette Duval, Louise Finley, Jacquelyn Flanagan, Martha Ceil Graves, Denard Haden, Doris Hamer, Ida Mae Heffington, Carolyn Lee, Camille Long, Margaret Lorenz, G. B. McKinney, Jr., Billy Nation, Hazel Robinson, Virginia Self, Jeanette Robinson, Winnie Travis, Jean Travis, Elmer Wheatly. 37 students of members, and 2 non-members registered for the convention work.

Frances Burgess Bleeker proved herself a versatile master of ceremonies during the entire convention, and the credit for its big success and thanks for a grand convention go to her.

The above report was submitted by Annette Duval, Corresponding Secretary.

• SYRACUSE, N. Y.

The Syracuse members have organized a new Syracuse Dance Art Association and presented Ruth St. Denis in a Lecture Con-

(*Continued on page 32*)

TWIRLING BATONS
Ideal for practice
$1.00 PLUS POSTAGE $10 per dozen
FREE Twirling Instructions And Tap Twirling Routine With Each Order.
PRIVATE TWIRLING LESSONS BY APPOINTMENT
JACK KING
189-01 Jamaica Ave. Jamaica, N. Y.

Landi
THEATRICAL SHOES
Send for Catalogue
147 W. 46th St. N. Y. City

SCENERY
FOR
RENT
FOR DANCE RECITALS
FRANK W. STEVENS
641 W. 43 STREET
NEW YORK CITY

America's Finest Dancing Footwear
Selva
209 W. 48 St., N. Y. C.

RECITAL
YOUR
UP
STEP
in 1941
with
*IDEAS and FABRICS by
ASSOCIATED

The important role that Associated patterns and sketches play in beautifying and streamlining your recital is demonstrated in thousands of dance schools all over the country.

If your problem is one of stepping up your recital and keeping your *cost down*, plan your show with Associated patterns, sketches and fabrics.

Now Ready . . . . .
NEW 1941 SET COLORED SKETCHES—
$1.00 per set
Write NOW for . . .
NEW AND FREE COPY
OF
1941 ACCESSORY CATALOG

* There are available copies of our 400-500-600—sets of colored sketches at $1.00 per set. Also patterns for every sketch in all sizes.

ASSOCIATED FABRIC CO.
1600 Broadway New York, N. Y.

Name .....
Address .....
City ..... State .....
Number of Pupils .....

ADOLPH BOLM

(*Continued from page* 10)

"Take a rest for a year, rearrange your repertory, and when you are completely recovered, you will start out again with renewed enthusiasm," I said. She was unwilling to listen.

"No, no! How can I?" she would cry. "What would become of my dancers? How can I disband my company?"

That concern over her dancers, their career, their livelihood, spurred her above all other considerations to go on at the price of her own health, alas, in the end, of her very life.

Once Pavlova wept that she was to be limited to Russia with her dancing, when she longed for the world. Now the world weeps for her, that it has been deprived of her dancing, and salutes her memory as the Sublime Dancer, the Dance Incarnate, Anna Pavlova.

---

* The house in Los Angeles where Pavlova lived when she was making *The Dumb Girl of Portici.*

•

AUBREY HITCHINS

(*Continued from page* 10)

ways a new emotion. The same dance, the same steps every night for many weeks, but each time a different experience.

Monsieur Valerian Svetloff, noted critic and author on the Ballet, has said that Pavlova was *The Dramatic Expression of the Dance.* These words are the greatest homage paid to her genius as a mime. Every situation of which she was part she understood with her great, if unconscious, psychology. Every movement, every expression delivered with precisely the correct light and shade, strength or weakness, anger or allure, pathos or coquettish shim. She knew how to draw out the obscurest points of a musical score, how to catch the particular notes she needed for a special gesture. She delivered her story with an unequalled poetic expression—something of her great inner self, something perhaps of her great love and understanding of nature, or birds and flowers.

She was strict. There were unwritten laws which had to be obeyed. She would send a girl back to her dressing room if a glimpse of a shoulder strap was out of place, a shoe ribbon loosely tied. But Madame never interfered with individuality, and as soon as she saw that a girl or boy understood how to wear a wig or a costume, or how to adapt makeup to a period and character, she was always delighted and often asked questions about it. Here again her extreme humanity is evident, and when one realizes that for some twenty years she carried the burden of her gigantic enterprise, one understands the strict discipline which she imposed.

At Christmas, she would invite all her company to a party at which she distributed wonderful presents from a Christmas tree. Every gift she went to buy personally, and with some strange insight, she seemed to know each one's tastes and preferences. Also at Easter she usually gave us some lovely treat. We, in return, gave her flowers at Chritsmas, on her birthday, and at Easter. She seemed always so happy and grateful and came to each of us in turn to thank us. On these occasions her words of thanks were charming and naive, and she seemed more like a child.

No town seemed too small for her to dance in, no country too remote for her to visit. As Diana descended to shed joy on the slumbering Endymion, so Anna Pavlova came and went, but always after her trailed the brilliant rays of influence cast by the genius of her art. The darkest corners of the earth were illumined by her presence.

•

LAURENT NOVIKOFF

(*Continued from page* 11)

Anna Pavlova as a technician was very good, but Pavlova's genius is remembered because of her artistic expression. It was timeless, often fathomless. It was universal. Technique to Pavlova was not the sole end, but merely the means to an end. And again, to her that end was her artistic credo, or faith, in the universality of ballet as a language through which she expressed the emotional content of any ballet she danced.

Pavlova would not compromise her artistic integrity for mere effect, simply for the sake of a *tour de force.* At her lessons, if Pavlova were called upon, she could and would execute the famous 32 *fouetté.* In understanding Pavlova's approach to her art, I think we find the key in a mild debate with which European critics were preoccupied for a while. I cannot help but recall it with some amusement. The resolved question was whether Pavlova was by nature Valkyrie or Sylphide. The specific ballet that the critics generally singled out for illustration for these discussions was *Lac des Cygnes.* It seemed to me that those who argued for Pavlova the Valkyrien observed merely Pavlova the technician, while those who contended that she was a Sylphide saw not Pavlova the technician, but Pavlova the lyricist.

This mild disputation occasioned me some amusement. Because to me the important point that both sides missed was that Pavlova was possessed of the ability to cause such a controversy because of the wide range of her expression. I personally believe that Pavlova was the Sylphide. She was Apollonian and lyric, and she was these things because of her mastery of the tools of her art, which she could apply to the artistic end she desired to achieve. Thus she was articulate. My experience leads me to believe that with Anna Pavlova, as with artists in other fields, articulate interpretative and dramatic expression, the sign of the mature artist, became apparent at about thirty years of age. We know that there are artists in many fields who died in early youth, leaving behind them the unmistakable and clear mark of genius, but they, I think, were the exception.

I believe, from my experience as a partner of Madame Pavlova and from my knowledge of her high artistic ideal, that this artistic maturity appeared not in youth, but in Pavlova, the woman. It was then she began her creative life, her interpretive genius, which we will always remember as distinctly Pavlovian.

I remember many conversations, discussions, in which Pavlova expressed herself as being concerned over the future of ballet. To her, ballet was a sublime expression. It was spirituality, communicated to the world through the medium of ballet.

Thus it is that I say to the young dancer of today: Do not concern yourself at first with interpretation, for, as we have seen, interpretative ability for most of us comes later on. The young dancer today can discipline himself and so aid himself in arriving ultimately at artistic maturity, as Pavlova did, through the recognition and establishment of a credo, a faith in the immortality of art, a constant search for truth and beauty, through setting the highest of ideals and clinging to them. Approach the balletic art from that fine and characteristic American viewpoint, healthy, vigorous, and human, but like Pavlova, never shun idealism and spirituality.

•

VINCENZO CELLI

(*Continued from page* 12)

the Teatro Lirico. Cecchetti and I found her indulging in her *plies* and *battements,* assiduously working to capture a new public and enthrall it with wonder and magic.

At the conclusion of that evening's performance, a newspaper man interviewing Pavlova wanted to know how she felt after her first triumphant success in Italy. She simply replied, "I don't know. I never judge from a premiere."

The following day she visited us at La Scala where Maestro had arranged an official reception. The children of the ballet awaited her arrival with tiny bouquets of flowers, and when she entered the ballet room, Maestro made a short address, and one little girl was to greet her in her best French (for which she had been carefully rehearsed) in the name of the dancers of La Scala. They were all so excited, nervous, delighted. The air was filled with emotion. Maestro was in tears, Pavlova wept, the little girl forgot her French, and Madame had to pat her lovingly on the cheek before we could proceed.

The following season the terrible news of Pavlova's passing away reached us in Milan. Pavlova, a woman touched with divinity who transformed our drab world with a tarlton tutu and a pair of pink satin slippers. The magic creature, in whose eyes shone the poetry of the world, and whose *port de bras* embraced humanity.

The Dance Book of the Year . . .
DANCER'S ALMANAC and WHO'S WHO-1940
***Edited by* RUTH ELEANOR HOWARD**
Biographies of leading dancers and choreographers
Complete history of all dance companies . . . their repertoire and personnel
More than 150 beautiful photographs
$3.00 postage prepaid
ORDER YOUR COPY TODAY FROM:
DANCER'S ALMANAC and WHO'S WHO-1940
250 West 57th Street **New York, N. Y.**

KAMIN DANCE BOOKSHOP and GALLERY
BEAUMONT—The Diaghileff Ballet in London..$4.20
Ballet Theatre Exhibition
15 W. 56th St. CI 5-7955 N. Y. C.

FLIGHTS BEYOND

(*Continued from page* 15)

When I interviewed Doris Humphrey about her work, it was on an afternoon following a concert which I had attended the night before. She is a delightful person. Her friendly attitude and willingness to explain the purpose and methods of her work encouraged me to tell her of my reaction to a dynamic spot in one of her abstract dance compositions.

I wanted to find out just how close my emotional response had been to what she had intended in this composition.

The dance was called *Variations and Conclusion from "New Dance."* There were no program notes to guide me and the dance was a fragment of a complete work, composed in 1934, which I had never seen.

At the point in the dance, of which I speak, the chorus of girls were standing on a higher level in a semi-circular arrangement. The strong accents, with which they moved their arms and torsos, reacted through their bodies with a pulsing effect. Below them Doris Humphrey and Charles Weidman were dancing together. The dynamic action of the chorus aroused in me a feeling that for some pleasant reason the chorus was focusing its attention on what the two dancers were saying. In a flash, I pictured them all in practice clothes rehearsing together harmoniously.

In that fraction of a minute, I had actually received the essence of the meaning and had translated it into a concept based upon my own experience—the situation of cooperation between students and their teachers.

The actual intention of the composer had been to show an ideal state where the people were in harmonious accord with their leaders. The entire work has heroic proportions with the social significance of a world-wide harmony and peace. Had I seen the work in its entirety, my conception of the idea would have grown from the beginning until I had the complete magnitude of the work at the finish.

But it is enough that, however large or small my concept was, the point I wish to make clear is that I had gotten the pure essence of the emotional idea, which is the purpose of *abstraction* in the dance. Other people in the audience probably translated the same essential idea into concepts based upon their own experience, which must have been still different in detail.

The abstract dance affects us in the same way that good music affects us. We can hear a large work or perhaps just a fragment of it and get meaning from either.

John Martin said of *New Dance* that it was treated "in terms of abstraction as pure as that of music, developing its material at length, according to its demands of internal organization and abandoning story sequence, impersonation, and musical formalism altogether."

Such a piece of work is evidence that Doris Humphrey is extremely gifted as a choreographer for the *New Dance* was composed in 1934 and during all of these following years she has grown more and more in versatility and in maturity.

The principles of choreography are of such interest to dance students and teachers that we cannot afford to miss the opportunity of asking such an artist how it is done.

First of all there are two types of choreography: That of the abstract dance, which has no plot but has meaning; and that of dramatic form, which has a story sequence.

Either type may have the music composed after the dance; it may be danced without music, or it may be based upon music.

The dance, when it is based upon music, is treated to blend with the music in a satisfying counterpoint, but it does not necessarily follow the exact pattern of the music. To give an example of this Doris Humphrey mentioned her Passacaglia to the Passacaglia in C Minor by Johann Sebastian Bach. "The dance, though not a visualization of the music, follows it closely in moods, ranging from the delicate and tender to the heroic." There are eight measure phrases in the music, but the mood of the dance makes it necessary to have some dance phrases of nine measures. The result is remarkably good for the entire composition moves perfectly from beginning to end with a growing power that ends with deeply moving heroism.

This independence of phrasing is a new strength in the dance. In the past the body had been forced to compete with the velocity of ten fingers in visualizing music. But the previous handicap of the bulk of the body has since been turned into an asset under the skillful treatment of Doris Humphrey. She has found an unlimited source of possibilities for counterpoint not only with dancers moving in counterpoint against each other but moving in counterpoint against the music as well.

Dynamics and sharp contrasts in movement are important in coloring and building the dance. This must not be lost in any effort to conform to any musical form. The dance is an orchestra of movement, sufficient unto itself and entirely separate from the music, although they blend well together. Dance movement has the tremendous power to awaken emotions, if the compositions are constructed as wonderfully as Doris Humphrey's *Passacaglia,* her *Song of the West* (with its untroubled *Green Land* and the penetrating heat of the *Desert*), and *The Shakers* (with the intense hysteria of a fanatical religious cult).

In Doris Humphrey's own words, "When you see us do sharp accents, as contrasted to the smooth motions and rounded curves, we are using the same means as a composer does in music. He comes in with a cymbal, with a kettle drum, with percussion instruments, sometimes with a strident note in the horn to offset or complement and supplement the tone qualities. He gives you the contrast there which he takes from life itself which is full of those contrasts."

The emotional qualities of the dancers as individuals are taken into consideration as to their proper value in the composition. For instance there may be one girl with a high strung temperament. She is capable of working in a high pitch of intensity. She is like a violin. Another girl may be warm with a deep vibrant emotional capacity. She is like a cello.

The feminine emotion of a woman is used in the compositions with all its variety of intensity—and likewise with the masculine emotion. Doris Humphrey always believed that this had to be considered in order to have the abstract dance absolutely true to human experience.

I was fully aware of Doris Humphrey and Charles Weidman and their group, as men and women expressing life, as they understand it, in an aesthetic form comparable to great poetry and great music.

YOU may buy
Hand Made Dance Shoes
direct from
THURLOW SHOE CO.
NEWBURYPORT, MASS.

THE KING OF TAPS

MACK'S
MASTER KING

THE KING of Dancing Taps—approved by Amateur and Professional alike as UNBEATABLE! Patented design, shown at left, allows full release of sound from recessed chambers; and you can place a cymbal in recess if you wish jingle tap! 3 sizes to select from: Gents', Medium and Small. Write for full information on our entire line. Mack's Master King, pair, 75c. Special prices to schools and dealers.

MACK'S CUSTOM-BUILT BATONS

Flash! Balance! Strength! You get all these PLUS custom-built design in Mack's Custom-Built Batons, acclaimed by prize-winning Professionals, Amateurs and Instructors everywhere! A special nickel shaft practice baton $2.00. Write for catalog containing full information and prices, listing our line of specially created new models.

RELIANCE DISTRIBUTING CO.
3916 DAKIN ST., CHICAGO, ILL.

SAVE Quality Shoes—Low Prices
TOE SLIPPER SPECIAL! $2.98
Skinner's Satin, Suede Pleated Toe, Hand Stitched, Pink, Black or White
Send For Free Catalogue A-10
DANCE SHOE CO. 1658 Broadway N. Y. C.

Hello!
Here we are with our new 1941 Series of
20 HAND COLORED COSTUME SKETCHES
AND FABRIC REVIEW BOOK

ALLEN DANIEL

SKETCHES *each* one the inspiration for a clever number and *every* one designed to make your recital a sensational success! Only $1.25.

Use this coupon to order yours today!
ALSO—ask for our FREE Fabric Review Book

KALMO THEATRICAL TEXTILES INC.
110 West 45th St., New York

Enclosed find $1.25 for your 1941 series of 20 hand-colored costume sketches. ☐
Please send me FREE your new Fabric Review Book ☐
Name .....
School Name .....
Address .....
City..... State.....

Direct Subway Entrance
To All Points of Interest

New York's Popular

HOTEL

LINCOLN

44th TO 45th STS. AT 8th AV.

OUR CHOICEST ROOMS

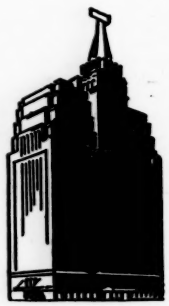
from $3

400 ROOMS each with Bath, Servidor, and Radio.
* Four fine restaurants awarded Grand Prix 1940 Culinary Art Exhibition.

Maria Kramer
President

John L. Horgan
General Manager

HOTEL EDISON
SAME OWNERSHIP



• • •

IN THE CENTER OF
MID-TOWN NEW YORK

D.M.A. BULLETIN

(*Continued from page* 29)

cert at the Lincoln Auditorium on Friday Evening, Nov. 8. The new association has been organized for the purpose of raising the standard of the dance in their community by bringing to Syracuse each season many of the finest artists in the dance profession. It is a non-profit organization. Sixteen dance teachers are the founders, among whom are Norma Allewelt, Ninita Johns, Sonya Marens, Miss Monica, Margaret A. Read, Clara Louise Schroeppel. The next affair will be a lecture with movies by Dr. Raymond F. Piper of the Syracuse University who will give a talk on "Dances of the Orient." On December 7, the association presented a Christmas Program with the Syracuse Symphony Orchestra. They are making plalns to co-operate with the Syracuse Opera Company to do "a ballet'" early in the Spring. Miss Allewelt writes that if other cities would be interested in the details of their organization, they will be only too glad to furnish any help and advice possible as they believe the plan has tremendous possibilities in raising the standard of the dance and the enthusiasm for it in any community. Those wishing more information regarding the Syracuse Dance Art Association, should write to Miss Norma Allewelt, 445 South Warren St., Syracuse, N. Y.

Miss Allewelt writes, "Ruth St. Denis spoke very bluntly to us while here saying that we teachers had antagonized most of our public by lengthy annual recitals putting on hours of amateur dancing most of which held no interest for the public at large and saying that if we would only put on a dozen numbers but have them finished and well done we might win back that part of our public which has rebelled. She was of course referring to the public theatre recitals which we have all thought it necessary to carry on. I know I pioneered that idea in Syracuse and am now willing to see the wisdom of giving it up if a better way can be found."

• KANSAS CITY, MO.

A unique announcement has been received from Mr. and Mrs. Bob Lewis, Kansas City, Mo., entitled, "A Bundle from Heaven" a real life drama featuring a new baby star, Charles Robert Lewis, born Thursday, January 9. The new born tipped the scales at 7 lbs. 13¾ ozs. Mother, Martha Flaugh Lewis, doing fine, father, Bob Lewis, is okay too, and mighty proud. Congratulations!

• CLUB #23 CHANGES TITLE

Club #23 formerly known as the Tenn., Arkansas, and Mississippi Dance Teachers Association, will hereafter be known as the Southern Dance Teachers Association. They will retain the affiliation number 23 in the D. M. of A.

• CONN. CLUB

The annual meeting of the Dancing Teachers Club of Conn. took place at Soby's Studio, Sunday, January 19. The teaching program was furnished by members of the Club, Florence M. Greenland, Baton Swinging and Tap for beginners, Helyn R. Flannigan, Tap, and Walter U. Soby, Ballet Technique.

Mrs. Kathleen Smiley had charge of the meeting. Charles L. Christensen was Sergeant-at-Arms. The regular Ballroom forum was held following the feature program. Officers for 1941 were installed, including Yolan Szabo, President; Kathleen Smiley, 1st Vice President; Irene Ayotte, 2nd Vice President; Doris E. Gibbons, Secretary-Treasurer, and Joesph P. Neville, Walter U. Soby, Florence Greenland, as Directors.

• DANCING MASTERS OF N. C.

The Dance Masters of North Carolina met at the Yadkin Hotel in Salisbury during Christmas Week. A business session and normal course made up the activities. Elected to head the state officers of the organization was Mrs. J. R. Norwood of Salisbury. Billie Clower of Winstom-Salem was re-elected Vice President, and Lynn Boyle, of Winston-Salem, was chosen Secretary-Treasurer. The new Board of Directors includes Miss Louise Norman Williams, of Raleigh; Mrs. W. E. Davis of High Point; Miss Virginia Earle, of Asheville; Miss Ruth Efird, of Burlington; and Joe Norwood of Salisbury.

Miss Louise Norman Williams is the retiring President.

Mrs. J. R. Norwood presented the program of instruction, and urged all the teachers to emphasize American dances and the use of the best materials.

One of the impressive dances given for the teachers was an interpretation of Edward MacDowell's *To a Wild Rose* which June Thomas gave with real grace and spiritual feeling. *Following the Star* was a religious drama pantomime of seasonal importance and interest. Costumes worn in the dances were made by Mrs. Herman Cutting of East Spencer. Billy Burke was piano accompanist.

The next monthly business session of the D. M. of N. C. will be held at the studio of Secretary-Treasurer, Lynn Boyle, at Winston-Salem, N. C.

Former Secretary-Treasurer Miss Josephine Baker is married. She is now Mrs. May. Another marriage has been announced. Miss A. Louise Williams of Raleigh, niece of Louise Norman Williams, became the bride of John Robert Bennett, Jr., on January 11.

BARNEY'S
Offers
A DIFFERENT TOE SHOE
Built on a French Last 25x
Made Exclusively for the Ballet Russe
$5.00
Write for Particulars
247 West 42nd Street, New York City

KATE SHEA
FABRICS — FEATHERS
and
THEATRICAL SUPPLIES
Send for Catalogue
112 West 44th St. New York City

WANTED: 1,000 Dance Teachers
to introduce
Mellow Jingle Precision Tone Taps
Patents Pending
Indorsed by
GENE SNYDER
of Radio City Music Hall,
New York City
PRICE
$1.00
per pair
Order a sample pair now, and write for teachers' commission allowance.
SOLE DISTRIBUTORS
MANDALIAN MFG. CO.
Elm St. and Speedway North Attleboro, Mass.

Featuring the Only
NOI-Z-LESS TOE SHOE
BEN & SALLY
DANCE FOOTWEAR
244 W. 42nd St., N.Y.C.